

# SPONSOR



The USE magazine for Radio and TV advertising

1 DECEMBER 1952

SP HIS 10-45  
FRANCE 122  
NATIONAL BROADCASTING PHA  
30 ROCKEFELLER PLAZA NEW YORK 20 N.Y.

50c per copy • \$8 per year

Why "play-it-safe" philosophy pervades ranks of TV show sponsors

page 23

RECEIVED

RECEIVED 1952  
50c

Wrigley's 25 years in radio: Part II

page 26

How CBS Radio Spot Sales used research to back 20 years of selling

page 29

Mutual of Omaha spends 65% of its ad budget on radio and TV shows

page 30

**MERCHANDISING SECTION**

starts page 33

Pro, con, and in-between opinions on merchandising done by radio stations

page 36

Recommendations by admen, industry on improving merchandising procedures

page 46

## Weaver's in the driver's seat!

KCBS' Bill Weaver not only delivers more potential customers than any of his early morning competitors in San Francisco (source: Pulse) ... he drives home more sales as well (source: his sponsors).

Witness this letter from an agency which places several automotive accounts on KCBS:

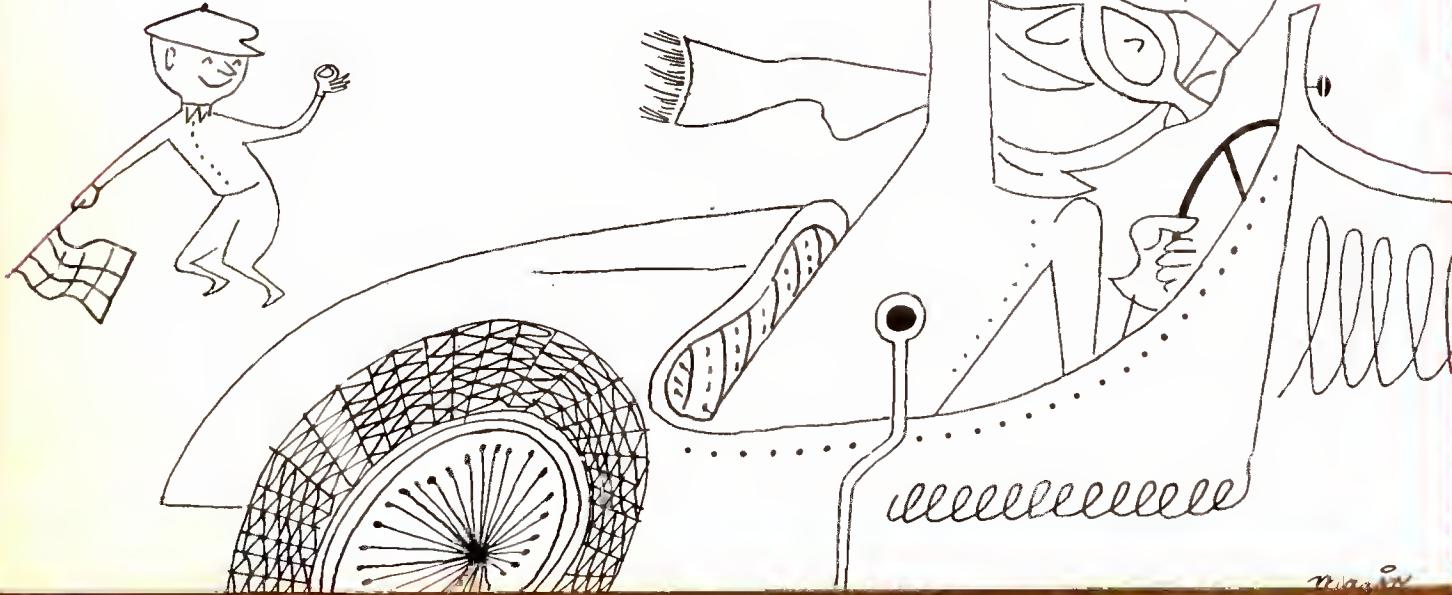
"Weaver has produced such excellent results that this agency's faith in radio has reached a new high. With only 6 announcements, for example, Weaver sold \$800 worth of auto seat covers. Similar results were reported on items ranging from \$1 polish kits to \$49.50 radios.

"Another account has used Weaver for over 2 years with gratifying results. Daily checks made at all locations show that Weaver is one of our top buys. He has an audience that's almost fanatical in its loyalty to him!"

No matter what you sell (other long-time Weaver sponsors: Hostess Cup Cakes, 3 years; Bayer Aspirin, 3 years; Durham-Enders Razors, 2 years), Bill Weaver can speed up your sales in Northern California.

For a winner every time, just contact KCBS or your nearest CBS Radio Spot Sales office.

San Francisco - CBS Owned - 50,000 watts **KCBS**





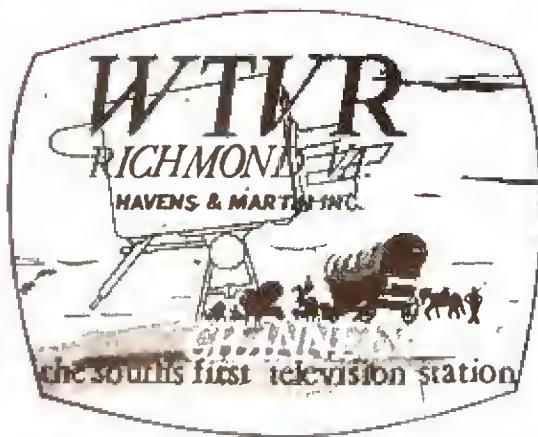
## BROWN & WILLIAMSON TOBACCO CO. DOES A COMPLETE JOB.

SO DO HAVENS AND MARTIN, Inc. STATIONS . . .

WMBG  
WCOD  
WTVR

Talkin'est penguin in captivity is one Willie the Kool cigarette penguin. His two favorite words—"Smoke Kools!" Willie symbolizes the excellent product that Brown and Williamson Tobacco Corporation manufactures for smokers who like a cool, clean tasting cigarette

In Virginia WMBG, WTVR and WCOD are symbols for the best in broadcast entertainment and public service. These Havens & Martin, Inc. Stations were pioneers in serving the rich Virginia market around Richmond. They have built a loyal, responsive audience that comes only with long years of service. Try them and see just how responsive this audience can be for you!



FIRST STATIONS OF VIRGINIA

**WMBG AM WCOD FM WTVR**

Havens & Martin Inc. Stations are the **only** complete broadcasting institution in Richmond. Pioneer NBC outlets for Virginia's first market. WTVR represented nationally by Blair TV, Inc. WMBG represented nationally by The Bolling Co.

**REPORT  
TO SPONSORS**  
**1 DECEMBER 1952**

**Cigarette film clips undergoing surgery** Producers of filmed commercials are enjoying special windfall from latest ruling by FTC against cigarette advertising involving claims one brand is less irritating than another. Rush is on among agencies involved to make copy conform with ruling by 1 January. Necessitates revising films in production and already on air. Some agencies are also removing "doctors" from film clips.

-SR-

**Soapers rush to change rinse claims in TV films** Additional unexpected source of income for filmed commercial producers comes from changes in clips used by FAB (Colgate), Tide (P&G), and Surf (Lever). Result of order from FTC to abandon claim these detergents wash clothes as clear without rinsing as with rinsing. Revision costs will run into hundreds of thousands of dollars.

-SR-

**Sports eds back up DuMont's charges** Dr. Allen DuMont's attack on NCAA's policy toward televising football games has drawn strong support from sports editors all over country. Dominant sentiment in that quarter: Dr. DuMont has valid point when he charges NCAA's restrictions to "game of the week" add up to monopoly. NCAA denies it is on defensive, but opinion in advertising circles is that attacks will now snowball to point where NCAA will be compelled to revise policy for 1953 season radically.

-SR-

**DCSS critical of preemption clause** Media department of Doherty, Clifford, Steers & Shenfield has raised objection to one provision in 4 A's standard contract form for spot TV. This is clause dealing with station substitution of public-service event for scheduled program. Upsetting to DCSS is this: Under provisions of 4 A spot radio form, station is required to compensate sponsor of cancelled show for talent regardless of whether substituted program is sponsored or sustaining; but in spot TV contract liability only applies in case substitute show is sponsored.

-SR-

**Kroger chain's point-of-sale study report in works** What could be most provocative study to date of media effectiveness at point-of-sale will likely become available around end of December. It's joint undertaking of BAB and Kroger grocery chain. Draft of findings has been in Kroger's possession for several weeks. Kroger is expected to take until mid-month before issuing approval. Kroger study used ARBI technique wherein newspaper and radio ad effectiveness are compared on dollar-for-dollar basis.

-SR-

**N. Y. baseball magnates hopeful about TV policies** New York major league teams anticipate no startling policy changes on baseball televising to come from meetings of American and National League moguls in Phoenix next week. Yankees, Dodgers, and Giants feel sure St. Louis teams' plea that they participate in Eastern teams' TV revenues will be turned down. Another issue on agenda: request by New York teams to televise some of games on road.

## REPORT TO SPONSORS for 1 December 1952

**Cigarette leader did \$814 million in 1951** Net sales for R. J. Reynolds Tobacco Co., one of radio-TV's top accounts, jumped from \$613,104,304 to \$814,216,968 in period 1946 through 1951. Source: Dun & Bradstreet study for Time, Inc. SPONSOR did case history on company in 21 April 1952 issue.

--SR-

**Farm paper may resume net radio in 1953** Though it terminated its Louis Bromfield Saturday morning show on MBS 29 November "Successful Farming" (Meredith Publishing Co.) expects to affiliate itself with another farm program sometime in 1953. Bromfield show, for which Meredith paid only production costs, was budgeted for just 13 weeks. It was first time farm paper used network radio. Meredith's comment: "Response was gratifying and well served our purpose—help establish leadership in farm publication field."

--SR-

**Formalizing UPT-ABC merger faces new hurdle** UPT-ABC merger still faces big hurdle. CBS, Inc. is insisting \$6 million it has contracted to pay the merged company for WBKB, Chicago, be put in escrow pending settlement of Zenith's bid for WBKB's Channel 2. UPT won't accept anything but cash payment. Question facing FCC: whether to approve merger right away and permit UPT-ABC to operate 2 Chicago stations (other is WENR-TV) for interim or defer approval of merger until it has disposed of Zenith's petition. In event it acts on first alternative CBS is expected to make legal hay over fact FCC rules bar ownership by anyone of 2 stations in any one market.

. SR-

**Agencies think nets will settle with AFTRA** Agency conferees who have been negotiating with AFTRA on new TV terms see little possibility of talent union going through with threatened strike. They expect one of major networks at 11th hour to sit down with AFTRA and work out settlement which will give union more or less the 20% increase it is demanding. Another concession would be agreement on dues check-off system.

--SR-

**Campbell testing radio spot** Campbell Soup will probably convert goodly portion of billings saved from cancellation of CBS Radio "Club 15" to spot radio campaigns. Compton has already under way spot test on pork and beans and tomato juice brands. Campbell has been consistent network customer but rarely in spot during past years.

--SR-

**P&G's second effort with dentifrice** Procter & Gamble making second stab at toothpaste field with product called Gleem; account is going to Compton. Test on new product was recently completed in Indianapolis. P&G last entered dentifrice field with liquid product, Teel, which was abandoned after costly try.

--SR-

**DuPont frowns on Navy show in alternate-week slot** Reason why NBC's "Victory of Sea" series is not spotted at 8:00-8:30 p.m. Thursday where network had plans for it: DuPont as occupant of same period with "Cavalcade of America" on alternate weeks objected strenuously. DuPont said it had been for years seeking to dissociate itself from munitions business in public's mind and presence of war film in same spot on alternate weeks would serve to unduly its success.

(Please turn to page 66)

# Mumbo-Jumbo or Merchandising?

**You pays your money and takes your choice**

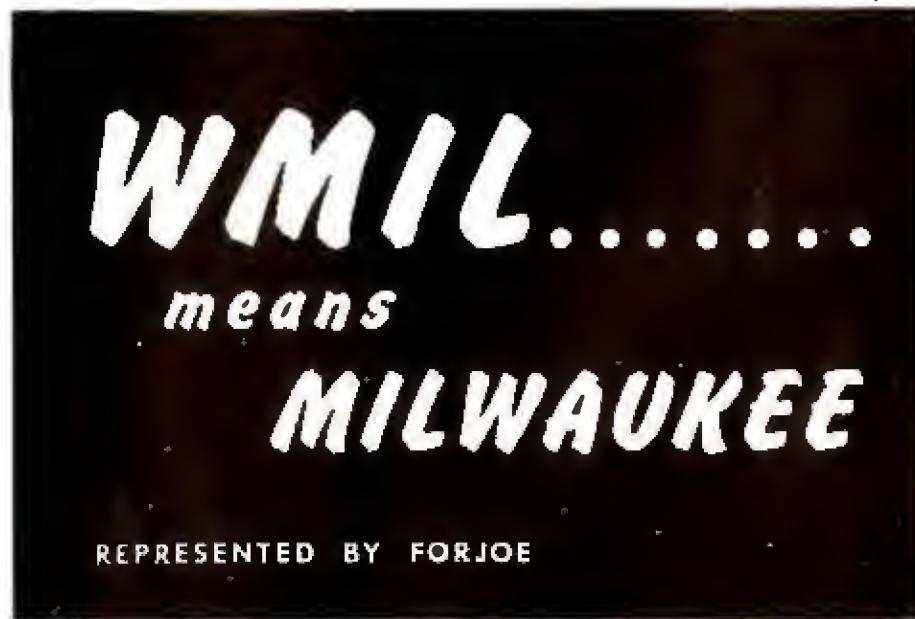
*WMIL* has never believed in—and never practiced—the kind of mumbo-jumbo that went by the name of “merchandising” but wasn’t. We never believed that keeping an account executive happy by going through the motions, was a good substitute for building audiences. We still hold to that idea.

*But, beginning January 1st*, food advertisers on WMIL will receive, without extra charge, the active cooperation of the Krambo Stores—a chain of giant super-markets, whose annual volume exceeds \$3,000,000 per store.

*They will share in over 400 announcements per week, will each receive stack displays in every store, will obtain space in the store’s newspaper advertising, shelf displays, window streamers.*

*In short*, good food advertising on a good radio station will, as always, create demand. But the WMIL food merchandising plan will turn that active demand into positive active sales through the most aggressive chain of food markets in Milwaukee.

*That’s what we call merchandising. That’s why we’re doing it. Ask any Forjoe office for the details.*



The magazine Radio and TV advertisers use

# SPONSOR

1 December 1952  
Volume 6 Number 2

## ARTICLES

### **Have TV sponsors stopped taking program risks?**

"Play-it-safe" philosophy pervades many agencies today. Rather than launch new shows in costly TV sweepstakes, many clients would like to buy into alternate week of existing top-rated programs and insure big audience

23

### **Wrigley's 25 years in radio: Part II**

For perspective on gum giant's sales position, article this issue rounds up advertising strategy of chief Wrigley competitors. Among them: American Chicle which is shooting up fast with heavy air expenditures; Beech-Nut, only major gum advertiser not on air, and now losing ground

26

### **CBS Radio Spot Sales celebrates 20 years of sell**

Two-decade anniversary of CBS radio rep organization falls on 6 December. Here's story of notable milestones in development of research-based selling of spot radio out of which came benefits to clients, industry

29

### **Mutual of Omaha spends 65% of budget on air**

Bob Considine show on radio and TV costs accident-and-health insurance firm some \$750,000. One proof of its success is fact that agents themselves respond enthusiastically to it, really use firm's program promotion material

30

### **The merchandising problem: a SPONSOR section**

#### **I. Over-all look at merchandising by radio stations**

Strong trend to increased merchandising is giving many admen, station executives strong feeling that steps must be taken to evaluate where merchandising by radio stations is headed

33

#### **II. Opinions on merchandising today**

Reactions to merchandising—pro, con, and in-between—vary widely, as these quotes from advertising, industry people show

34

#### **III. Examples of radio station merchandising**

In pictures and description, here's a run-down of the varied services stations now perform

36

#### **IV. Recommendations for the future**

Suggested improvements in merchandising procedure run all the way from "More cooperation from agencies with stations is needed" to "Why aren't station efforts more creative?" Many stations recommend merchandising shouldn't be done unless it's paid for. All shades of opinion are reflected in this round-up

40

## COMING

### **What timebuyers should know about TV film**

Tips on the complex questions of rights and contracts which arise when a client decides to buy a film package

15 December

### **So you want to buy a "tandem"**

A rundown on what the various network radio "tandem" plans entail: costs; who's used them; what agencies, clients think of them

15 December

## DEPARTMENTS

MEN, MONEY & MOTIVES	6
510 MADISON	8
NEW AND RENEW	13
MR. SPONSOR, C. V. Schuchard	16
P. S.	18
AGENCY PROFILE, P. L. McHugh	48
WHAT'S NEW IN RESEARCH	53
TV RESULTS	56
MR. SPONSOR ASKS	58
COMMERCIAL REVIEWS	60
ROUND-UP	64
INTERNATIONAL REPORT	103
SPONSOR SPEAKS	104

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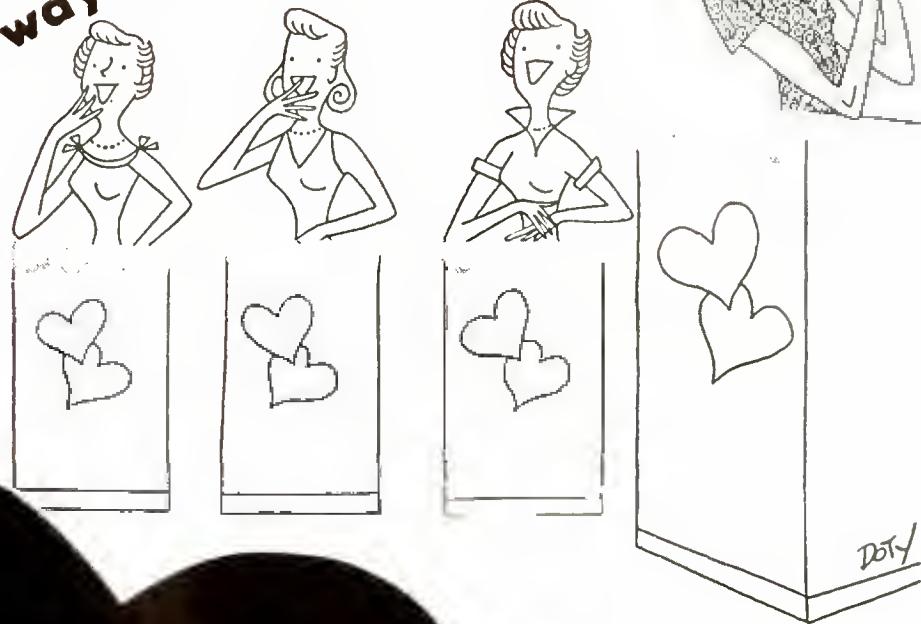
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## KISSING BOOTHS



*heading the wrong way for TV clearances?*



**you can do better  
with SPOT—  
much better**

When you place your TV show on a Spot basis, you're on the right track for national coverage. You go into markets of your own choice . . . find stations clear time more readily. You get uniform and pleasing picture quality through film. And you effect savings in time charges — enough to cover film prints, their distribution and other costs.

*Get the full details from your Katz representative.*

**THE KATZ AGENCY, INC.** • *National Advertising Representatives*

488 MADISON AVENUE, NEW YORK 22, NEW YORK • CHICAGO • LOS ANGELES • SAN FRANCISCO • ATLANTA • DALLAS • KANSAS CITY • DETROIT



Looking for a participation show you can brag about, instead of having to justify? WFBR's home-grown Melody Ballroom carries more audience than any other afternoon radio record show—*more than high-cost TV shows!* Make sure your radio dollar's well spent in Baltimore—buy Melody Ballroom on WFBR. Just ask your John Blair man or contact any account executive of . . .

ABC BASIC NETWORK

**WFBR**

5000 WATTS IN BALTIMORE MD

# Men, Money and Motives

by  
**Robert J. Landry**

**"And having writ, moves on . . ."**

Comes now another year-end. Time for totting up the score, a brief glance backward before plunging ahead. 1952 changed nothing in international politics, everything in domestic politics. The business community now looks forward to a more "sympathetic" Administration. Big agencies, those who were "up to their clavicles in politics," look forward to all sorts of goodies that may just drop through the transom into their laps.

\* \* \*

Chlorophyll was the great new product-dream-come-true. There were hints at year's-end of counter-blows but this threat apart boom, boom, and more boom was the story throughout 1952. Once the color of spring, green was now the color of tongues. Baby pants were advertised as waterproof and impregnated in chlorophyll!

\* \* \*

The American economy was neat but nervous throughout 1952, nervous because of the election, nervous because of the many shifting values everywhere seen or sensed. America had 504,000 food stores, 347,000 eating and drinking places, 188,000 gas stations, 115,000 apparel shops, and 2,900 book stores. *Redbook* reported 50,000 prosperous farmers in Iowa had no wives and *Farmer's Almanac* reported 50,000 American towns had no railroads.

\* \* \*

Duane Jones, the agency owner, made big news in 1952 by suing nine former employees for "conspiracy" to scuttle his business, alienate his clients. When he won, *Advertising Age* dug up a precedent case in the Philadelphia courts, circa 1911, when one Howard Ireland upon returning from a round-the-world trip for his health found his wife had frozen him out of his own agency. He, too, had sued, and he, too, had won the case.

\* \* \*

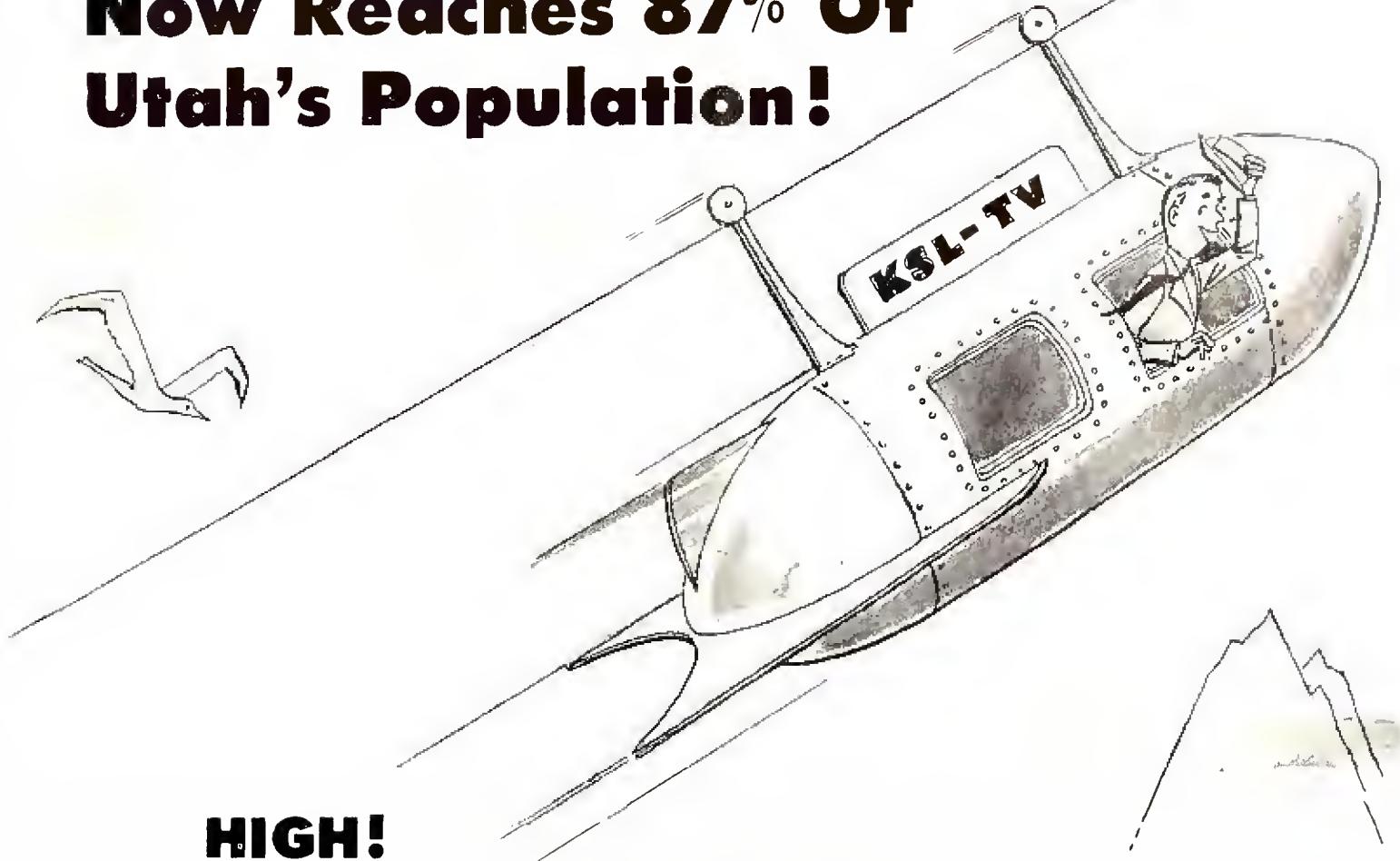
*Red Channels* was a controversy and an embarrassment. Merle Miller wrote a book attacking *Channels*, then found himself roasted worst of all by his fellow-liberals who said his documentation was sloppy and his prejudice showed almost as bad as *Red Channels* prejudice. The one-time No. 2-in-command of CBS programs, Robert Heller, took up permanent abode in Mexico.

\* \* \*

1952 was educational television's big opportunity. The Ford Foundation monitored all the commercial programs in Manhattan. Seymour Siegel of WNYC travelled 30,000 miles steaming up colleges to get in on TV channels, while the getting was good. *Broadcasting* called Frieda Hencock "the Joan of Arc of educational TV" while the same lady was referred to by the newsletter, *Space & Time*, as "the sweetheart of Sigma Delta Chi."

(Please turn to page 68)

# Your Message On America's Highest TV Transmitter Now Reaches 87% Of Utah's Population!



## HIGH!

Put your product on America's highest TV transmitter, and you're on your way to top sales in Intermountain America. 9,425 feet high — almost two miles up — it's so high an overhead tramway will be used to reach it!

## WIDE!

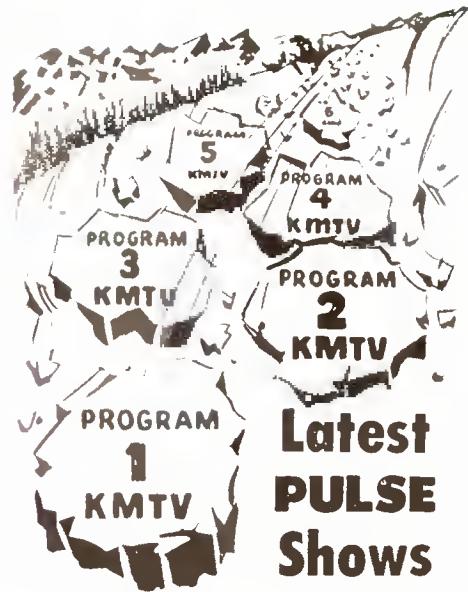
You'll get coverage over a wider area than TV ever offered you before . . . an area which includes 87% of Utah's population (not to mention thousands of Idahoans and Nevadans), 89.7% of the state's effective buying income or \$854,491,000!

## HANDSOME!

That's the word for the profits you will make if you get on KSL-TV early . . . if you beat the rush . . . if you ask us or your CBS Television Spot Sales representative for details today.

**the new KSL-TV** CHANNEL 5  
SALT LAKE CITY

Represented by CBS Television Spot Sales



# ANOTHER LANDSLIDE for KMTV

KMTV Captures 9 of the TOP 10 Television Shows in Omaha

All the precincts have reported, and it is another sensational landslide for KMTV. According to the most recent Pulse survey (October 8-14), KMTV carries nine of Omaha's ten television favorites. Only the program in the #8 position among the top ten was lost to Omaha's second TV station. Such an overwhelming endorsement of popularity and programming superiority is seldom received by any one TV station.

KMTV also landed the first three out of the top five favorite multi-weekly television programs. The average Monday-thru-Friday ratings for the 10:00-10:30 weather-news-sports summaries also revealed KMTV's dominance.

KMTV #2 Station		
10:00	24.3	16.0
10:15	19.6	15.2

And for still further proof, KMTV's average week-night (6:00 p.m. to midnight) share of audience was a big 61% as compared to 39% for the second station.

*It is an unsurpassed vote of popularity for KMTV. When you place your advertising campaign, be sure you order the TV station with the big audience. Order KMTV. Check today with KMTV or your Katz representative for availabilities and further particulars.*

**KMTV** CBS DUMONT ABC  
OMAHA 2, NEBRASKA CHANNEL 3  
Represented by KATZ AGENCY

# 51 Madison

## AGENCY-PRODUCER TEAM

Since SPONSOR scooped the original story on the American Television Society Report, "TV Film Commercials—Agency-Producer Relationships," I thought you would like the following progress report:

The American Association of Advertising Agencies bought 1,200 copies of the American Society's report, "TV Film Commercials—Agency-Producer Relations," for distribution to its membership. The Association of National Advertisers also sent out a bulletin offering copies to its members. Our committee itself, of course, lived up to its original promise to send a copy of the report to every advertising agency or film producer that cooperated in the survey on which the report was based. The American Television Society distributed copies to all its members, and so did the Radio Executives Club in New York. (As you know, these latter two organizations have since combined into what is now identified as the Radio and Television Executives Society, Inc., 25 Vanderbilt Avenue, New York 17, N.Y.)

Times Square Productions, Inc., publisher of "The Handbook of Motion Picture Technique for Businessmen," included a write-up of the project and reproduced in toto the two-page recommended standard film production specifications form that SPONSOR carried, and, to my pleasant surprise, Standard Rate and Data Service is including a write-up and reproduction of the entire form in its forthcoming volume on television.

In spite of all the distributors listed above, the Society and I have received scores of letters for copies of the report. The letters have come mostly from film producers and advertising agencies, but many others have come from stations, networks, advertisers, associations, and libraries. They have come from organizations ranging from very small to giants—coast to coast, and outside the U.S.—several, especially the smaller agencies, expressing how helpful the report has been in organizing departments to handle television.

One of the biggest kicks I have got-

ten is a letter from a film production company, Goodwin-International in Johannesburg, South Africa.

The Society is glad to supply a copy free to any interested person or organization. Several have requested quantities up to 25. The Society provides these at cost.

Of course, I have no way of knowing how many have adopted the recommended standard specifications form, but more than one producer has already notified me that he is doing so. The committee will reconvene next year to consider any refinements which may have proved desirable from actual use of the form. Suggestions from anybody are welcome.

GENE REICHERT  
Radio-TV Director  
G. M. Basford Co.  
New York

## INTERNATIONAL BASICS

First of all let me inform you that I did receive on time your Fall Facts issue of July 14th in which you included your most interesting "International Basics."

I attached so much importance to the information provided in so clearly a manner that I requested of my sales manager, James Clarendon, to pay you a call, together with Alberto Martinez of Melchor Guzman, to provide you with additional information and the correction of a few minor errors in the data given for the Republic of Panama in both radio and press.

I definitely believe that your interest in international markets will, in time, amply justify the exacting work of compiling data from countries not particularly aware of the meaning of statistics. It is only because we realize the obstacles that you, no doubt, have confronted that we are taking the liberty of giving you up-to-date information on the Republic of Panama.

In general and although I speak with little authority on these matters, your publication is, in my opinion, by far the one most helpful and of immediate benefit to media and agency readers. When I first tackled commercial radio broadcasting, I, of course, subscribed to every known U. S. publication on matters related to my business. However, little by little I have been eliminating practically every publication but yours, which I read with

(Please turn to page 11)

SPONSOR

Now  
on



We will continue to present the finest entertainment from all four networks plus outstanding productions by local sponsors.

And for the 200,000-odd defense workers and others who finish work around midnight we have the "SWING SHIFT THEATRE" a midnight-to-morn show which has evoked widespread approval.

PITTSBURGH'S *First* TELEVISION STATION

DUMONT

**WDTV** CHANNEL 2

Note: As soon as transmitter alterations are completed, early in 1953, WDTV will have six times more power making a Great TV Station GREATER.

HAROLD C. LUND  
*General Manager*

CHAMBER OF COMMERCE  
BLDG. — PITTSBURGH

# Merchandising

At its best...

FOR FOOD AND HOUSEHOLD PRODUCTS

**WIP**

PIONEER OF RADIO MERCHANDISING IN PHILADELPHIA PERFORMS THE MOST COMPLETE MERCHANDISING JOB IN THIS MARKET—THROUGH THESE TWO OUTSTANDING PROGRAMS.

*Kitchen Kapers*

9:15-9:45 A.M.

MONDAY THROUGH FRIDAY

*Mary Biddle*

1:15-1:45 P.M.

MONDAY THROUGH FRIDAY

Get full details about WIP Merchandising... Write for your free copy of this booklet. Address, Merchandising Dept., WIP, 35 South 9th Street, Philadelphia 7, Penna.

HERE IS AN INTELLIGENT MERCHANDISING PLAN BACKED BY FOOD MEN

WITH MORE THAN 20 YEARS OF MERCHANDISING EXPERIENCE

• RETAIL CALLS

• SPECIAL SALES

• LETTERS TO CHAIN STORE MGR'S & BUYERS

• LUNCHEON BROADCASTS

• STORE TIE-INS

• PRODUCT DISPLAY AND SAMPLING

• FOOD PAPER ADS

• PERSONAL APPEARANCES

• STORE DISPLAYS

WHAT IS  
THE REAL STORY  
OF MERCHANDISING  
IN PHILADELPHIA?



National Representatives  
EDWARD PETRY & COMPANY, INC.

PHILADELPHIA'S  
PIONEER VOICE

5000  
WATTS



THE MOST COMPLETE MERCHANDISING JOB IN PHILADELPHIA

the greatest of interest, in the certainty that I shall always find an idea of tangible constructive value.

FERNANDO ELETA A.  
Pres. & Gen. Mgr.  
Radio Programas Continental  
Panama, R. de P.

#### 10 TV SECONDS

I found the article, "How to sell in 10 TV seconds," extremely interesting.

However, there is one point in the article that is misleading. On the question of compliance with FCC rules you quote the following:

"A licensee of a television broadcast station shall make station identification announcement (call letters and location) at the beginning and ending of each time of operation and during the operation on the hour . . . by both aural and visual means. Other announcements may be by either aural or visual means."

Following is the complete phraseology of Section 3.687:

"A licensee of a television broadcast station shall make identification announcement (call letters and location), at the beginning and ending of each time of operation and during the operation on the hour. *The announcement at the beginning and ending of each time operation shall be by both aural and visual means.* Other announcements may be by either aural or visual means."

ROBERT G. PATT  
Adv. & Sls. Promotion Mgr.  
WCBS-TV  
New York

#### HAWAIIAN RADIO

I am interested in finding out the number of radio and television broadcasting stations and the number of receiving sets in Hawaii, or more particularly in Honolulu. What is the outlook for television in Hawaii? Also, do you happen to know the number of newspapers and their circulation?

I would certainly be grateful for this or any other information you can supply me about Hawaii.

DEVANE CLARK  
Planning and Coordinating Committee  
Dr. Pepper Co.  
Dallas

For additional radio data, check any of the Hawaiian station reps listed in International Basics, SPONSOR, 14 July 1952. (Also, see International Report, page 103 in this issue.)

#### YOUR POSITIVE ANSWER

# Perfect Precision Prints

#### MECHANICAL MEMORY... AUTOMATIC CONTROL ... NO NOTCHING

Each individual film has its own Printing Control Strip, which determines printing exposures, filter changes (for color) and effects, and stores up this knowledge for transfer to the printing machine itself. This Control Strip permits exact duplication at any time.



## YOUR ASSURANCE OF BETTER 16mm PRINTS

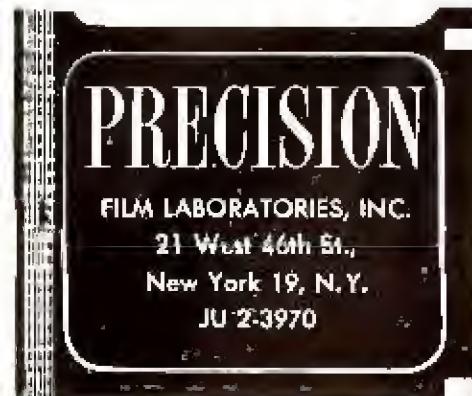
15 Years Research and Specialization in every phase of 16mm processing, visual and aural. So organized and equipped that all Precision jobs are of the highest quality.

Individual Attention is given each film, each reel, each scene, each frame — through every phase of the complex business of processing — assuring you of the very best results.

Our Advanced Methods and our constant checking and adoption of up-to-the-minute techniques, plus new engineering principles and special machinery

enable us to offer service unequalled anywhere!

Newest Facilities in the 16mm field are available to customers of Precision, including the most modern applications of electronics, chemistry, physics, optics, sensitometry and densitometry—including exclusive Maurer-designed equipment—your guarantee that only the best is yours at Precision!



Precision Film Laboratories — a division of J. A. Maurer, Inc., has 14 years of specialization in the 16mm field, consistently meets the latest demands for higher quality and speed.

O U R   3 0 t h   A N N I V E R S A R Y   Y E A R

# Right Combination



Engineering Perfection, Adequate Power and Quality Programming make the right combination that continues to build prestige for WREC—Memphis No. 1 Station. It means listener-confidence that clicks for advertisers, year after year. Today, the audience is greater than ever before and the cost is 10.1% LESS per thousand listeners than in 1946.



MEMPHIS NO. 1 STATION

---

REPRESENTED BY THE KATZ AGENCY

• AFFILIATED WITH CBS, 600 KC, 5000 WATTS

---

# New and renew

## 1. New on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Admiral Corp	Erwin Wasev	DuMont 31	Life is Worth Living; T 8-8:30 pm; 18 Nov; 52 wks
American Chicle Co	Dancer-Fitzgerald-Sample	ABC TV 60	Date With Judy; W 7:30-8 pm; 7 Jan; 52 wks
American Oil Co	Joseph Katz Co	CBS TV 24	Years of Crisis; Th 4:30-5:30 pm; 1 Jan only
American Tobacco Co	BBDO	CBS TV 61	Biff Baker USA; Th 9-9:30 pm; 6 Nov; 52 wks
Block Drug Co	Cecil & Presbrey	NBC TV 60	Kate Smith Hour; T 4:30-45 pm seg; 25 Nov; 39 wks
Burton Dixie Corp	Turner Adv	ABC TV 12	Paul Harvey News; Sun 10-10:15 pm; 16 Nov; 52 wks
Carter Products, Inc	Ted Bates	DuMont 12	Drew Pearson; W 7:30-45 pm; 24 Dec; 13 wks
Derby Foods, Inc	Needham, Louis & Brorby	ABC TV 62	Sky King; alt Sat 11:30-12 noon; 8 Nov; 52 wks
Ekco Products Co	Dancer-Fitzgerald-Sample	NBC TV 56	Welcome Travelers; M 3:30-45 pm seg; 3 Nov; 9 wks
Gemex Co	BBDO	CBS TV 30	Stork Club; Sat 7:-7:30 pm; 3 Jan; 26 alt wks
S. C. Johnson & Sons	Needham, Louis & Brorby	ABC TV 52	The Name's the Same; alt T 10:30-11 pm; 2 Dec; 52 wks
Walter H. Johnson Co	Franklin Bruck D'Arcy	ABC TV	Rootie Kazootie; Sat 10:30-11 am; 3 Jan; 52 wks
James Lees & Sons		NBC TV 17	Kate Smith Hour; M 4:15-30 pm seg; 8 Dec; 26 wks
Packard Motor Car Co	Maxon, Inc	CBS TV	Presidential Inauguration; T 20 Jan; 11:30 am to concl
Packard Motor Car Co	Maxon, Inc	DuMont 24	Rebound; F 8:30-9 pm; 21 Nov; 13 alt wks
Pillsbury Mills	Camobell & Mithun	CBS TV 48	Garry Moore; T 1:45-2 pm; 2 Dec; 52 wks
Snow Crop Marketers	Maxon, Inc	CBS TV 41	Arthur Godfrey Time alt T, Th one wk, M, W the next wk; 10-10:15 am; 2 Dec; 52 wks
Swank, Inc	Alfred J. Silberstein, Best Goldsmith, Inc	DuMont 2	Steve Randall; F 8-8:30 pm; 28 Nov; indef no. wks
Sweets Co of America	Moselle & Eisen	ABC TV 62	Whiteman TV Teen Club; Sat 7-7:30 pm; 22 Nov; 52 wks
Toni Co	Weiss & Geller	DuMont 27	Down You Go; F 10:30-11 pm; 31 Oct; 5 telecasts, alt wks
Westinghouse Electric	McCann-Erickson	CBS TV 29	Betty Furness; F 10:45-11 am; 2 Jan; 52 wks



## 2. Renewed on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Aluminum Co of America	Fuller & Smith & Ross	CBS TV 45	See It Now; Sun 6:30-7 pm; 30 Nov; 52 wks
Carter Products	Sullivan, Stauffer, Colwell & Bayles	CBS TV 48	I've Got a Secret; alt Th 10:30-11 pm; 16 Oct; 13 wks
Hall Brothers	Foote, Cone & Belding	NBC TV 37	Hallmark Theatre; Sun 5-5:30 pm; 4 Jan; 52 wks
Kraft Foods Co	J. Walter Thompson	NBC TV 45	Kraft TV Theatre; W 9-10 pm; 7 Jan; 52 wks
P. Lorillard Co	Lennen & Newell	NBC TV 39	Club Embassy; T 10:30-45 pm; 30 Dec; 13 wks
Jules Montenier	Earle Ludgin	CBS TV 49	What's My Line; Sun 10:30-11 pm; 5 Oct; 52 wks
Procter & Gamble	Compton	NBC TV 47	Fireside Theatre; T 9-9:30 pm; 6 Jan; 52 wks
Quaker Oats Co	Sherman & Marquette	NBC TV 33	Gabby Hayes; M-F 5:15-30 pm; 2 Jan; 26 wks
Revere Copper & Brass	St. Georges & Keyes	NBC TV 42	Meet the Press; Sun 6-6:30 pm; 4 Jan; 13 wks
Skipoy Peanut Butter	Cuild, Basom & Bonfigli	ARC TV 33	You Asked for It; Sun 7-7:30 pm; 7 Dec; 52 wks
C. A. Swanson & Sons	Tatham Laird	ABC TV 52	The Name's the Same; T 9:30-10 pm; 9 Dec; 51 wks
Sweets Co of America	Moselle & Eisen	ABC TV 29	Tootsie Hippodrome; Sun 12:15-30 pm; 2 Nov; 52 wks
Welch Grape Juice Co	Doherty, Clifford, Steers & Shenfield	NBC TV 45	Howdy Doody; alt F 5:45-6 pm; 5 Dec; 52 wks

## 3. New National Spot Television Business

SPONSOR	PRODUCT	AGENCY	STATIONS-MARKET	CAMPAIGN, start, duration
Certina Watch Div, Illinois Watch Case Co	Watches	Frank R. Brodsky, Chi	20 mkts	15 min of half-hour film series, Mike Stokey's Hywd Guest Stars; start 18 Nov
Elgin-American Div, Illinois Watch Case Co	Compacts, cigarette cases, lighters, pearls	Russel M. Seeds, Chi	20 mkts	15 min of half-hour film series, Mike Stokey's Hywd Guest Stars; start 18 Nov
Flako Products Corp	Flako pie crust mix	H. B. Lequatte, NY	13 stns, N.Y., Boston, Phila, Wash, D.C., Baltimore, Pittsb, Cleve, Chi, Detr, Johnstown	10-sec stn breaks; to run thru Jan '53
Gemex Co	Gemex watch bands	BBDO, NY	6 stns: WCBS-TV, WABD, N.Y.; WCAU-TV, Phila; WENR-TV, WGN-TV, Chi; KNXT, L.A.	1-min & 20-sec anncts; 8 wks to mid-Dec

Numbers after names refer to New and Renew category

Paul Gerhold (4)

Donal J. O'Brien (4)

A. L. Hollender (4)

J. K. Martindale (4)

Mark J. Wolters (4)

In next issue: New and Renewed on Radio Networks, New National Spot Radio Business, National Broadcast Sales Executives, Sponsor Personnel, New Agency Appointments

## 3. New National Spot Television Business (continued)

SPONSOR	PRODUCT	AGENCY	STATIONS-MARKET	CAMPAIGN, start, duration
A. C. Gilbert Co	American Flyer trains; Erector sets	Charles W. Hoyt, NY	64 stns coast to coast	15-min film progs; once a wk each ssn; pre-Xmas campaign; 6-8 wks
Lander's, Frary & Clark	Jet 99 Universal vacuum cleaner	Grey Adv. NY	About 12 stns (for test)	1-min partic women's shows; start Jan '53; about 15 wks; test campaign
Levolor-Lorentzen	Venetian blind hardware	Friend-Reiss-McClone, NY	4 stns: WBKB, Chi; WJZ-TV, N.Y.; WGAL-TV, Lancaster; WSM-TV, Nashville	15-min film series. Short Story Theatre; 13 wks each mkt; thru Jan '53
Mennen Co	Mennen baby products	Grey Adv. NY	7 stns; WLW-D, WHIO-TV, Dayton; KMTV, WOW-TV, Omaha; WJZ-TV, WOR-TV, WNBT, WABD, N.Y.	5-min film show; start 13 & 17 Nov; 13 wks
National Biscuit Co	Nabisco products	McCann-Erickson, NY	About 65 mkt	20-sec anncts & stn breaks; to run 1 yr thru Sep '53 (\$1,000,000 budget)
Plymouth Motor Corp	Automobiles	N. W. Ayer & Son, Phila	All TV cities	20-sec stn breaks; 13 to 17 on each stn; wk of 20 Nov (part of big saturation campaign incl radio)
Bernard Ullman Co	Princess Plastic Place Mats; Shelf-'N-Edge	Grey Adv. NY	47 stns coast to coast	1-min partic women's shows; 15 wks thru 20 Dec

## 4. Advertising Agency Personnel Changes

## NAME

John Bainbridge  
Paul Benson  
Henry Benner  
Watson F. Buhler  
Ruth Eloise Comer  
James G. Cominos  
Jim Coyle  
Joseph Creamer  
Fred Eggers  
Peter Finney  
Edward Firestone  
William A. Foxen  
Paul Gerhold  
Donald G. Gill  
Edward D. Gottlieb  
W. Richard Guersey  
Evan W. Hayter

Alfred L. Hollender  
Richard W. Holloway  
Ruth Jones  
Frank A. Kearney  
Arlene Koch  
T. W. Koopman, Jr  
John F. MacKay  
Anson A. McLaren

James K. Martindale  
Frank McCord  
Betty McCowan  
Steve Mudge  
Donald J. O'Brien  
Norman Peterzell  
Edward Ratner  
Irv R. Rill  
Fred L. Rvner  
Peter M. Scutter  
Layne Smathers  
H. Sumner Sternberg  
F. Winslow Stetson  
James J. Tennyson  
Winsor H. Watson, Jr  
Arthur W. Weil  
Robert Welborn  
Mark I. Wolters

## FORMER AFFILIATION

Walter McCrary, Beverly Hills, Cal, radio-TV dir  
Benton & Bowles, NY, hd media res dept  
CBS, NY, mdsg mgr  
Block Drug Co, NJ, sls & adv mgr  
Russell C. Comer, Kansas City, Mo, partner  
Needham, Louis & Brorby, Chi, vp  
KOWL, Santa Monica, Cal, asst mgr  
WOR, WOR-TV, NY, prom, adv mgr  
Hixson & Jorgensen, LA, copywriter  
Harry B. Cohen Adv, NY, vp  
Radio, TV, movie actor  
Benton & Bowles, NY, assoc acct exec  
Foote, Cone & Belding, NY, dir of res  
W. Earl Bothwell, NY, vp & acct superv  
Foote, Cone & Belding, NY, acct exec  
MacManus, John & Adams, mgr eastern div  
Goodyear Tire & Rubber Co of Canada, mktg & adv mgr  
Louis G. Cowan, NY, partner  
WTRC, Elkhart, Ind, gen mgr  
Benton & Bowles, NY, timebuyer  
W. Earl Bothwell, NY, exec vp  
Benton & Bowles, NY, asst timebuyer  
W. H. Brady Co, Milwaukee, sls staff  
Pedlar & Ryan, NY, vp  
McGraw-Hill Pub Co, NY, adv. sls prom mgr, Catalog Div  
Dancer-Fitzgerald-Sample, NY, copy vp  
Cecil & Presbrey, NY, dir res & mdsg  
Henderson Adv, Greenville, SC, asst timebuyer  
Ewell & Thurber Assoc, Toledo, mgr NY office  
Biow, NY, acct superv P&G  
Grey Adv, NY, acct exec  
Product Services Inc, NY, radio-TV copy chief  
Duane Jones, NY, vp  
Dancer-Fitzgerald-Sample, NY, mgr res dept  
I. Walter Thompson, NY, acct exec  
I. Walter Thompson, NY, timebuyer  
W. Earl Bothwell, NY, mdsg consultant  
Foote, Cone & Belding, NY, vp, acct superv  
W. Earl Bothwell, NY, vp & copy chief  
Cecil & Presbrey, NY, acct exec  
Hirshon-Garfield, NY, vp & acct superv  
U. S. Rubber Co, asst to New Engl distr sls mgr  
McMahon-Horwitz Adv, St. Louis, exec

## NEW AFFILIATION

Holzer Co, LA, acct exec  
Same, timebuyer P&G accts  
Friend-Reiss-McClone, NY, acct exec  
Walter McCrary, Beverly Hills, Cal, acct exec  
Sam, hd of firm (on death of R. C. Comer)  
Same, dir radio-TV dept  
J. E. Coyle Adv, LA, owner (new agency)  
BBDO, NY, creative & planning staff  
Holzer Co, LA, acct exec  
Same, chg radio-TV, memb plans bd  
Lott Adv, Santa Monica, hd radio-TV dept  
Same, acct exec Assn of Amer Railroads  
Same, vp chg res  
Geyer Adv, NY, vp  
Grey Adv, NY, acct exec  
Philippine Adv Cslrs, NY, exec vo, gen mgr  
McCann-Erickson, mng dir new Canadian offices  
Grey Adv, NY, vp & dir radio-TV  
Juhl Adv, Elkhart, Ind, hd radio & TV depts  
Compton, NY, timebuyer  
Geyer Adv, NY, vp  
Same, timebuyer  
G. M. Basford, NY, acct exec  
Anderson & Cairns, NY, copy chief  
C. M. Basford, NY, acct exec  
Hutchins Adv, NY, vp chg Philco adv  
Same, vp chg res & mdsg  
Same, timebuyer  
Same, vp (hq still NY)  
Same, vp  
Biow Co, NY, acct exec P&G  
Friend-Reiss-McClone, NY, radio-TV dir  
Kastor, Carroll, Chesley & Clifford, NY, acct superv  
Sherman & Marquette, NY, dir res  
Foote, Cone & Belding, NY, acct exec  
Cecil & Presbrey, NY, radio & TV timebuyer  
Erwin, Wasey & Co, NY, acct exec  
Sherman & Marquette, NY, vp  
Geyer Adv, NY, vp  
Same, vo & acct superv  
Foote, Cone & Belding, NY, acct exec  
G. M. Basford, NY, acct exec  
Warner, Schulenburg, Todd & Assoc., St. Louis, prod mgr

## 5. Station Changes (other than personnel)

KAB!, Ketchikan, Alaska, new stn, ABC Radio affil  
KJNO, Juneau, Alaska, new stn, ABC Radio affil  
KNOG, Nogales, Ariz, formerly indep, now CBS Radio affil  
WAVE-TV, Louisville, from Channel 5 to Channel 3, power increase to 100,000 watts (eff Feb '53)  
WDTV, Pittsburgh, from Channel 3 to Channel 2

WJRD, Tuscaloosa, Ala, new 5,000-watt NBC affil, natl rep Wm. G. Rambeau Co  
WMAW, Menominee, Mich, new stn, ABC Radio affil  
WOW-TV, Omaha, power increase, 17.2 to 28 kw  
WRNO, Orangeburg, S. C., from Mutual to ABC Radio affil (eff 14 Dec)  
WSKB, McComb, Miss, new natl rep Wm. G. Rambeau Co

Numbers after names refer to New and Renew category

Irving Rill (1)  
Peter Finney (1)  
F. W. Stetson (4)  
Frank McCord (4)  
Winsor H. Watson (4)

Frank Kearney (4)  
J. J. Tennyson (4)  
Donald G. Gill (4)  
Henry Brenner (4)  
Edward Ratner (1)



**PERCENTAGE OF "AT HOME AND AWAKE"  
TIME SPENT USING THE RADIO, WEEKDAYS,  
IN THE HOME ONLY**



WOMEN, OVER 18

**44.6%**



MEN, OVER 18

**33.9%**



TEEN-AGERS, 12 TO 18

**18.7%**



CHILDREN, 4 TO 11

**32.8%**

The 1952 Iowa Radio-Television Audience Survey offers new proof of radio's tremendous, penetrating impact on Iowa families and Iowa living.

In the 1952 Survey, each of 1,164 families kept an "In-Home Activities Diary", quarter-hour by quarter-hour, the day following their interview. The diaries showed, among many other things, that radio-listening is by far the most dominant activity in Iowa homes. Iowa people depend on radio not only for recreation and entertainment, but also for most of their news, their farm and market reports, their home-making hints, their cooking recipes, their religious and educational inspiration, etc. Radio reflects life, in Iowa.

Dr. F. L. Whan of Wichita University and his staff personally interviewed 9,143 families for the 1952 Study. Their response has furnished much new and authentic data which will be of greatest value to every advertising and marketing man who has a stake in Iowa. Write today for your copy of the 1952 Survey—or ask Free & Peters. It will be sent you free, of course.

**IOWA  
WOMEN  
SPEND NEARLY  
HALF  
THEIR TIME  
WITH  
RADIO!**



FREE & PETERS, INC.  
National Representatives

**Parliament**

*Mr. Sponsor...*

**It costs LESS to sell MORE in MONTREAL**

WHEN YOU CHOOSE CANADA'S FIRST STATION...

CANADA'S FIRST STATION

**CFCF**

in 3 years { Population up 11.4%  
Retail Sales up 36.9%  
CFCF local sales up 300%  
CFCF Rates up less than 15%  
*Based on latest GM figures.*

**CFCF**  
In the U.S., see **Weed & Co.**  
In Canada, All-Canada.



**Carl V. Schuchard**

Advertising Manager  
Benson & Hedges

**Mr. Sponsor**

A couple of years ago *Fortune* described the Benson & Hedges advertising approach for Parliament cigarettes this way: "It merely implies that any citizen who knows enough not to eat with a trowel will naturally elect to smoke the gentleman's cigarette." And although Parliament advertising still relies heavily on luxury appeal, reason-why, hard-sell copy is making deep inroads.

Ad Manager Carl Schuchard puts the changeover very simply: "If we sold Parliaments only to those people in the top-income bracket, we could handle production on just a handful of cigarette machines. Instead, we've been gradually broadening the base of our market. The use of spot television announcements has been a tremendous help in this respect."

Parliament sales last year were about 1.3 billion cigarettes, a mere bagatelle beside Camel's sales of 111.2 billion units. The important thing to Benson & Hedges is that this was an increase of about 40% over the previous year.

For the dime extra that Parliament smokers pay, they get not only top-quality tobacco and deluxe packaging but a unique built-in filter mouthpiece. In the spot TV campaign, the filter mouthpiece gets the big play. Starting on a single TV outlet four years ago, Parliament's 10-second, 20-second, and one-minute announcements are now telecast in a dozen markets.

With just under \$500,000 to spend on TV (about 40% of the total budget), Carl works closely with Benton & Bowles to insure that maximum value is wrung out of each ad dollar. "We are using a market-by-market approach," he says, "developing each market along the same pattern. Open the market with newspaper ads, then follow up with TV announcements to get that added impact. Indicative of the faith we put in this system is that we have never pulled out of a market nor abandoned TV stations with which we start. We like to use the longer announcements (one-minute) in the beginning to put the filter mouthpiece idea across and get in a good selling message."

Carl's tenure at Benson & Hedges started in 1946, the year in which the decision was made to shift emphasis from Virginia Rounds to Parliaments. Prior to his present assignment, Carl worked in advertising and sales promotion at Consolidated Laundries and Comex Wine & Spirits Co.

★★★

**one of Detroit's  
biggest TV advertisers**

**buys 2 hours of  
radio nightly\***

**exclusively on**

**WJBK**

\*The Program: "Symphony Hall," presenting symphonies, operas and shorter classics, with Bob Murphy as M.C., 11:30 PM to 1:30 AM, Mon. thru Sat., 11:30 to 12:00 Mid., Sun.

**TV Alone  
Can't Do The Job . . .  
RADIO IS A MUST  
TO COMPLETE  
YOUR SALES PICTURE**

When Rose Jewelers—major Detroit TV advertiser—realized this, they chose the station that produces RESULTS . . . WJBK. Be wise, too! Buy WJBK!

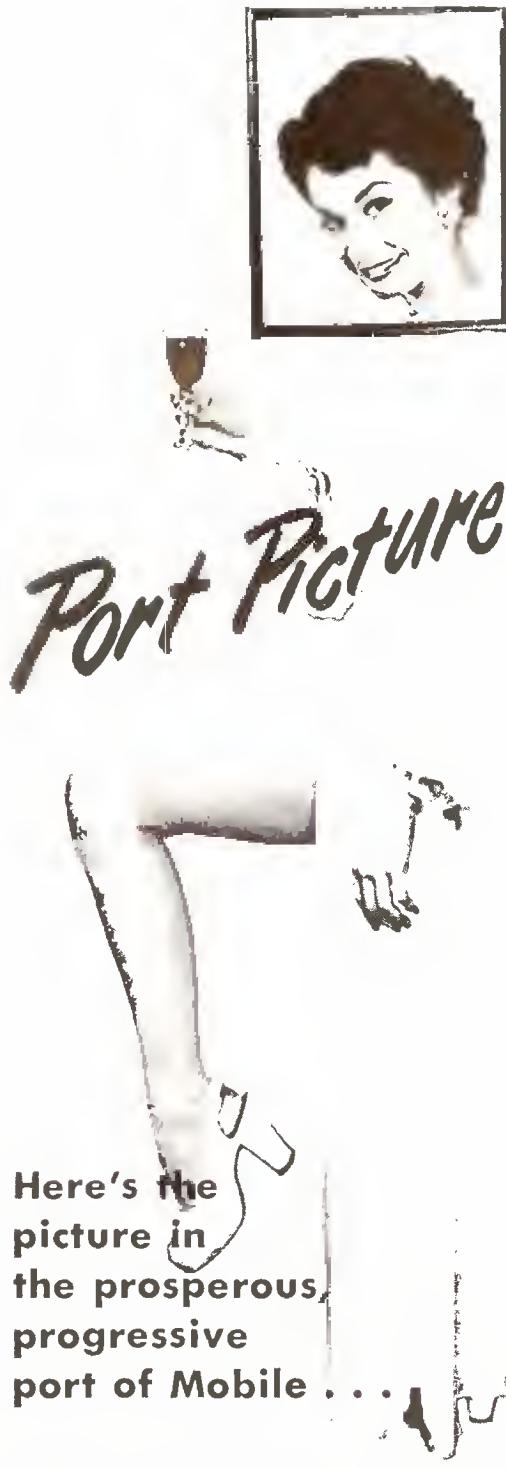
**WJBK** *Detroit*

A STORER STATION

TOPS in MUSIC, NEWS and SPORTS

National Sales Mgr., TOM HARKER, 488 Madison, New York 22, ELDORADO 5-2455

Represented Nationally by THE KATZ AGENCY



Metropolitan Population	1940	1951	% Increase
Value Ala. State Docks	\$20,000,000	\$30,000,000	50%

Where your best buy is  
**WKRG**

**CALL**

Adam Young, Jr.  
National Representative  
or F. E. Busby  
General Manager

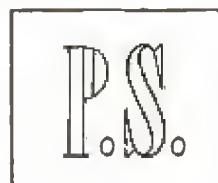
first ON THE DIAL 710  
**WKRG**  
CBS

Mobile, Alabama

## New developments on SPONSOR stories



NBC Exploitation sent advance notices to TV stations to plug cabbies' arrival



- See:** "Five ways to promote TV programs"  
**Issue:** 20 October 1952, p. 40  
**Subject:** Inoculated with a fresh approach, audience promotion can assume the vigor of high-pressure movie ballyhoo

Can high-powered Hollywood ballyhoo techniques be used to promote radio and TV programs to the public? NBC has been testing to find out for the past 10 months—with highly gratifying results.

Responsible for the exploration is NBC's new exploitation staff. An adjunct of the press department, it is headed by Norm Pader, a recruit from the ranks of motion-picture exploiteers. Pader was appointed by NBC Press V.P. Sid Eiges.

Pader's basic approach to each show is from two angles: (1) Each station carrying it receives a kit filled with ideas for tie-ups, contests, stunts, other attention-getting devices; (2) a member of the exploitation staff is assigned full-time to a particular show throughout its campaign, oversees ballyhoo personally in important markets.

Actually, the type and tone of each campaign depend on the nature of the show. One program might require a dignified approach involving cooperation with schools and civic groups; another (like *Roy Rogers*) could be publicized by covered-wagon street parades.

Here is a sampling of some of the projects:

*Bob and Ray* (Colgate-Palmolive-Peet): A "Bob and Ray Homecoming Day" was staged in Boston. Climax was the appearance of the zany duo before a crowd of 15,000 in Fenway Park. WBZ did intensive on-the-air promotion in honor of the occasion.

*Colgate Comedy Hour*: Two Boston cab drivers, emulating the "Maxie the Taxi" character created by Eddie Cantor, did a cross-country tour (Boston to Hollywood) in a taxi decorated with names of the products, network, and show (see picture above). Taxi caravans met the cab in most of the 24 cities through which it passed, and the cabbies were photographed with many of the mayors.

*A Citizen Views the news* (Life magazine): The staff arranged a tie-up with the League of Women Voters. About 400 local League forums ran a film of the show's star, Robert Montgomery. Department stores tied in via window displays. Culmination was a link-up of the program with election excitement at the League's national convention (broadcast by NBC).

Other shows that received heavy exploitation treatment from Pader's staff were *Today*, *Gangbusters*, *The Ralph Edwards Show*, *Hollywood Star Playhouse*, and *Big Story*. In each case the sponsor or his agency contributed to the cost of the project.

Pader's staff includes Kathleen Whalen, Jack Sebastian, and Shirley Gibbons. Says Pader: "This publicity operation is not dependent on the breaks a newspaper chooses to give, and is only limited to the extent of the exploiteer's imagination." ★★★

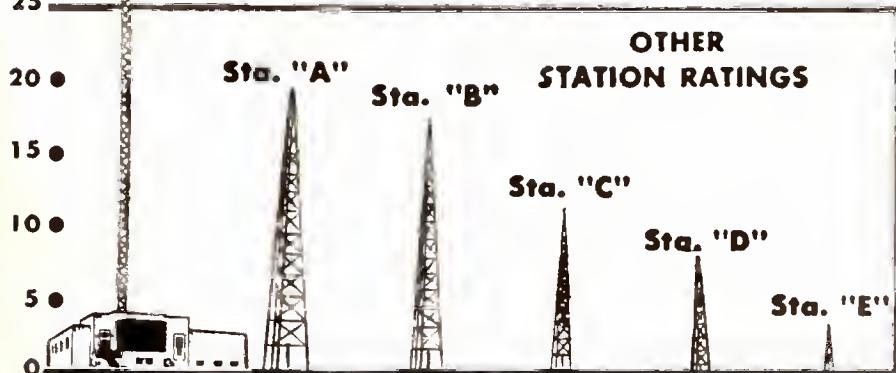
# All It Took was a Patched Peeper...



To win a naval victory. When Fleet Admiral Hyde Parker's part of a two-pronged sea attack became becalmed, he signaled the other prong to retire. One-eyed Lord Nelson, reluctant either to disengage or to disobey the order, placed his telescope to his blind eye and truthfully claimed to be unable to see the signal. He continued his attack and soundly defeated the Danish fleet off Copenhagen.

Even a half a glance will tell you how to out-maneuver the Omaha, Council Bluffs area, too. Just cock an opportunity-seeking eye at KOWH's position on the below Hooper chart averaged for the twelve-month period from October, 1951, to September, 1952. You'll know who's in the best position to deliver your broadside!

36.2%



● Largest total audience of any Omaha station, 8 A.M. to 6 P.M. Monday through Saturday! (Hooper, Oct., 1951, thru Sept., 1952.)

● Largest share of audience, in any individual time period, of any independent station in all America! (Sept., 1952.)

# KOWH

OMAHA

"America's Most Listened-to Independent Station"

General Manager, Todd Storz; Represented Nationally By The BOLLING CO.





Twin City Federal  
SAVINGS AND LOAN  
RADIO WCCO TELEVI

# Operation Combo IN THE MINNEAPOLIS PA



## Log of the Northwest's Election Night over

# RADIO WCCO TV

Over 70 of the technical and broadcasting staff of WCCO-RADIO and TV—combined to make their OPERATION COMBO an election night scoop in the Northwest. Headquarters were set up in the ballroom of Minneapolis Hotel Nicollet. Candidates of both parties were present. Follows the log which summarizes election coverage by the station's TWO staffs:

- SEPT. 2** Operation Combo conceived to give Northwest its biggest, best and fastest election coverage.
- SEPT. 15** Preliminary work begun: arrangements initiated for sets, engineering, lighting, teletypes, etc.
- NOV. 4**  
**5 PM** 70 people from the 2 staffs of WCCO stage dry run of proceedings.
- 6 PM** WCCO dinner served for 600 Business and Professional leaders. First early returns telecast and broadcast.
- 7:15 PM** Election Preview—statements from state chairmen, candidates of both parties.
- 9 PM** Dinner over. Doors opened to general public.
- \* \*Every half hour Northwest returns dramatized by team of top flite newscasters including Adams, McCuen, Johnson, DeHaven, Ziebarth and McPherson.
- 10:30 PM** Roger Kennedy—Democratic candidate for congress—first to "concede" at WCCO microphone.
- NOV. 5**  
**1-2 AM** List of notables who faced WCCO cameras and mikes to concede or thank voters:  
Senator Hubert Humphrey; Karl Rolvaag—DFL chairman; Congressman Eugene McCarthy; Governor C. Elmer Anderson; Senator Edward Thye; Congressman Walter Judd; Lieutenant Governor Ancher Nelson; P. Kenneth Peterson—state Republican chairman, and Bradshaw Mintener, chairman of Minnesotans for Eisenhower. (Mintener was one of the group who "sold" Ike the Big Idea in Paris over a year ago.)
- NOV. 5**  
**3 AM** Cedric Adams, dean of WCCO newscasters, climaxed the night with his traditional election sign-off.

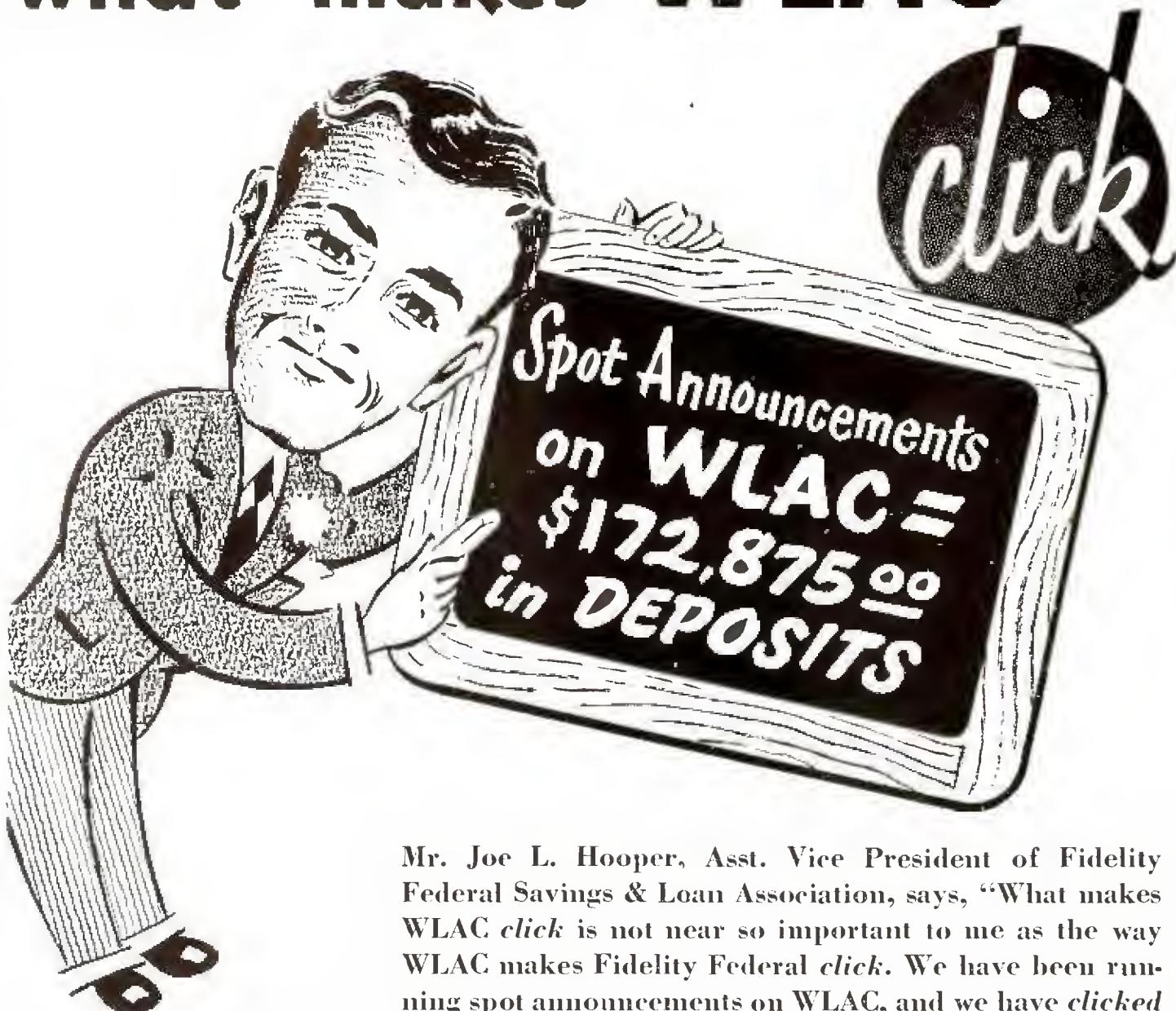
Radio  
830 KC

**WCCO**  
CBS  
MINNEAPOLIS, MINNESOTA



1 DECEMBER 1952

# what makes WLAC



Mr. Joe L. Hooper, Asst. Vice President of Fidelity Federal Savings & Loan Association, says, "What makes WLAC *click* is not near so important to me as the way WLAC makes Fidelity Federal *click*. We have been running spot announcements on WLAC, and we have *clicked* for savings accounts amounting to over \$172,875.00 in deposits as a direct result of this advertising. These deposits came from 13 states ranging from Illinois to Florida. There has also been a noticeable increase in new savings accounts locally. What makes WLAC *click*? I would say its tremendous loyal radio audience. They are *clicking* for me."

## **WLAC Clicks . . . Its Audience Clicks**

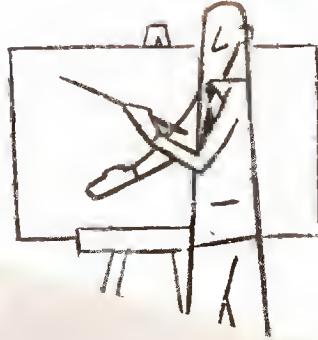
Whether it is selling savings accounts, a public service assignment, cosmetics . . . or a job selling any merchandise . . . WLAC programs with personalities know how to attract, hold and SELL radio listeners . . .

## **The Nashville SALES Power Station**

50,000 WATTS

For further information contact The Katz Agency, Inc.,  
National Advertising Representatives





### **Why many plans boards are now “playing it safe” in TV show buys**

- Network TV entails an investment of \$1.5 million for the average 30-minute night program over a period of 26 weeks; hence the sponsor wants minimum risk
- About the surest way to guarantee sponsor against failing in TV is to get him in on a top-rating program on an alternate-week, every-third-week, or monthly basis
- A nighttime show which has a good rating is presumed to have a good time spot; hence agency by alternate-week route solves the problem of getting good time

Duff

# **Have sponsors stopped taking program risks in TV?**

**Buying into high-rated shows arrests creativity, say admen**

**T**he discussion took place during a very recent plans board meeting in a Madison Avenue agency.

*Director of the radio-TV department:* "Here are three ideas in the way of programs that we ought to consider. One of them . . ."

*The executive on the account:* "Just a minute, please. Do any of those involve something that's already on the air?"

*Radio-TV director:* "Oh, no. They're

all new approaches."

*Account exec:* "Then, I think, we're barking up the wrong tree. The client won't go for anything that entails too much risk — certainly not \$2 million-worth. What I suggest is that we try to buy in on one of the top 20 or 25 shows on an alternate-week basis. If we check around, I'm sure we'll find a few on-the-air accounts that will be agreeable to such an arrangement."

*Radio-TV director:* "I agree it's the

surefire way, but it does strike me as a form of parasitism. Wouldn't the client be better off if he created and nurtured something that would be his—and his alone—over the years?"

*Account exec:* "Not at the prices he has to pay in television. Anyway, if

**programming**



## BUICK BOUGHT INTO BERLE TIME SLOT, GOODYEAR BOUGHT INTO PHILCO PLAYHOUSE

While most advertisers bent on taking the minimum of risk in night-time TV prefer to buy into going shows on alternate-week arrangement as Goodyear did in the case of Philco Playhouse, some are agreeable

to moving into high-rated period on once-a-month basis a la Buick's musical circus, starring Joe E. Brown (center). Texaco gladly reduced Berle to three airings monthly, saving cost. Buick is now rated near top

that formula of trying to buy into established shows with good network spots is good enough for BBDO and Y&R it should be good enough for us."

*Chairman of the plans board:* "I'll go along with that formula—in this case anyway." (To the radio-TV director) "Let's look around, and instead of talking about three untried shows let's try to come up with three that are doing well on the air and can be had for alternate-week sponsorship."

*Radio-TV director* (crestfallen): "Will do."

Imbedded in the foregoing spate of dialogue is the theme of a turn on the sponsored program front that has elicited much controversy in ad agency circles. The spearhead of this turn or development is BBDO, even though Y&R had introduced the particular strategy earlier in the year by selling Philco on the idea of letting Goodyear co-sponsor its Sunday night dramatic hour on NBC.

Where BBDO and Y&R differ on the strategem is that at BBDO it is being carried out on an organized basis. Va-

rious BBDO executives approach other agencies with this line:

"We've got an account that could (or would) be interested in taking over your (such-and-such) show every other week; or, if that can't be done, maybe once a month. Your client may be finding the load of every-week going too heavy. Rather than your risking a cancellation, why not ask him about letting one of our clients share the load?"

The calls are based on prepared lists showing the top 30 programs as reported by the American Research Bureau.

This strategem has provoked such comments from critical radio-TV executives as:

- "It's the finishing touch to any incentive for creating new programs."
- "If enough advertisers latch onto this sort of a philosophy, the business will be in the position of actually consuming itself."
- "In due time most network advertisers would become glorified hitch-hikers—riding on the backs of what

would amount to 30 or 40 network shows."

• "It's bad enough that the area of experimentation has been constricted to almost nothing, but this chopping up into smaller sponsored pieces of what is already on the air can only lead to complete creative aridity."

The proponents of the buy-into-the-top-30 plan say theirs makes a very strong case. They contend it's realistic, that it recognizes future exigencies of time costs, and that it can't help but keep the advertiser's media picture in balance. They point out also:

1. There isn't time for an advertiser to develop a show. When an attractive period springs open on a network, the advertiser and its agency must move fast. Corraling the spot with something untried entails a greater risk than moving in on an established program with another advertiser.

2. Majority of network advertisers are of the \$2-million and \$1.5-million class. They are demanding a minimum of risk for their money and, when you make them a co-sponsor of a show

that's on the air and carries a substantial rating, you're buying a minimum of risk.

3. Even if the program that the advertiser buys into costs several thousands more than an untried property, the premium is worthwhile. The chips in TV are much too big to take chances.

4. Few advertisers can afford to stay on weekly, especially when the cost of time increases as new stations go on the air. Because of this factor, the system of alternate-week sponsorship will be, in a year or two, anyway, the dominant one on the networks.

5. Buy a minimum of risk and you do a better job for your client in the long run.

As SPONSOR's staff probed among advertising agencies and ad managers for the significance of and reaction to this device of "hopping on another advertiser's bandwagon," it found several instances of sharp division of opinion in the top executive brackets of the very same organization. While, in one such organization, the radio-TV direc-

tor deplored the trend as heralding a cycle of standpatters in program development, his No. 1 aide aired the view that the function of a good agencyman is to "get the quickest and cheapest results and not worry about the long range implications of a problem."

Because of this difference of opinion within an organization admen who contributed to the following poll of viewpoints by SPONSOR asked that they not be directly identified. Here's what they had to say:

**Radio-TV director of agency which is among the top in air billings:** "We just had to turn to the formula of buying into successful shows among the first 25 in ratings because small clients came to us every week asking how they could get into network television with a minimum of risk. 'We,' these clients tell us, 'want something that will not only pay off quickly in terms of cost-per-1,000 but won't cause any political complications in our own organization; something

everybody knows and which we won't have to defend or apologize for.' It's no longer a matter with this agency of taking the line of least resistance; it's a case of facing up to a set of economic circumstances and doing the best you can by them."

**Executive v.p. of an agency in the \$25 - million class:**

"What's happening is close to inevitable. The average advertiser of a single product or two won't be able to afford television every week. For him it will be every other week or less. How is he going to build up an audience with his own show on that basis? He's much better off sharing what's available entertainmentwise. It may all lead to a rut, but it's a safe rut."

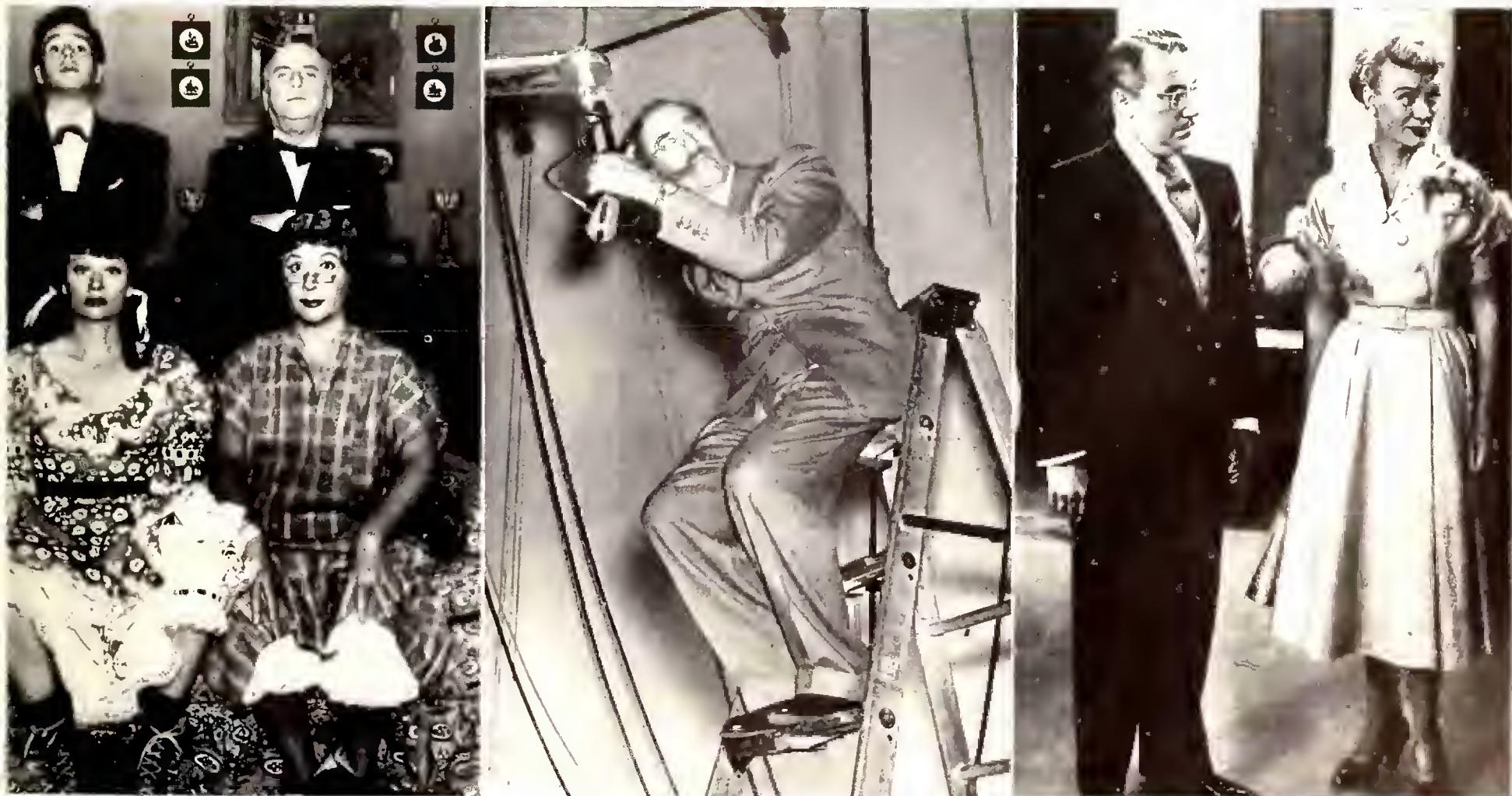
**Ad manager for leading dairy food corporation:** "I think the idea of an agency searching around for alternate sponsorships is commendable. It happens that at the

(Please turn to page 84)

## NOW OTHER CLIENTS WOULD LIKE TO BUY INTO LUCY, GROUCHO, OUR MISS BROOKS ON ALTERNATE-WEEK BASIS

Remark commonly heard in Madison Avenue agencies these days is: "What our client wants is talent plus a guarantee." Broken down, these statements mean that the sponsor would like to reduce his risks to a

minimum, or none at all, by the device of paying the alternate-week check for such upper-rating programs as "I Love Lucy," Groucho Marx, "Our Miss Brooks," "Life with Luigi," "Dragnet," and "Strike It Rich"



# Wrigley's 25

## years in radio

**Consistent net programming keeps firm on top  
but big air user Chicle is zooming**

The first part of this article, appearing in the last issue of SPONSOR (17 November, page 29), sketched the approach Wrigley has used on the air over the past 25 years. The story this issue covers Wrigley's chief competitors and their air advertising strategy and sums up what Wrigley has learned in 25 years on the air.

The four top gum firms after Wrigley all use either radio or TV or both. Second biggest in the field and coming up fast is American Chicle. It's now on the air with three radio and two TV shows. Beech-Nut uses some announcements on spot radio. Fleer (bubble gum) has a TV show and uses radio announcements in foreign markets while Clark airs TV announcements only. Here, company by company, are the details on air strategy.

\* \* \*

**American Chicle Co.** American Chicle (assets, \$33,333,596; employees, 2,560 against Wrigley's \$79,119,572 assets and 2,657 employees) has risen from one-third of Wrigley's sales in 1936, first year its sales figures are available, to over one-half last year. And for the first six months of this year sales have literally skyrocketed to \$24,516,000 (against \$18,544,000 in the same period in 1951). In contrast Wrigley sales rose only \$1,193,129; Beech-Nut's, \$1,491,000 for food and gum.

The gum industry has two explanations for American Chicle's boom: (1) launching of its popular 15¢ Clorets, a chlorophyll breath purifier, last

year; (2) its tremendously expanded use of network radio and TV over the past 16 months.

Since 1937 American Chicle has had 17 network radio shows, some for brief periods, and four TV programs. But 14 of the radio and all the TV programs have been aired since July 1951.

In addition Chicle is using magazines, newspapers, Sunday supplements, and export publications.

Concentration on radio and TV—to the extent of at least 75% of its budget—is the means American Chicle is using to increase sales. Advertising Manager R. L. Harris told SPONSOR.

Here is what the Long Island City company is doing now on the air:

### case history

**Television** 1. *Rocky King, Detective* (\$10,200 a week estimated cost), on 36 Du Mont stations, half hour Sunday night. Shared with P&G's Ivory Flakes. Began 7 January 1949, on for Chicle since 16 September 1951.

2. *Jackie Gleason Show*, comedy variety (\$65,000 weekly estimated cost), on 36 CBS TV stations one hour Saturday night. Shared with Schick and Thomas Leeming & Co. (Ben-Gay balm). Began 20 September 1952.

(A third TV show, *Date with Judy*, will be used starting in January, over ABC.)

**Radio** (\$15,000 weekly for time and talent for these three shows on



1932 Ely Culbertson's bridge pointers were aired over NBC thrice weekly for a short one-season run.

CBS Radio) 1. *FBI in Peace and War*, mystery. Wednesday 8:00 to 8:30 p.m.

2. *Meet Millie*, situation comedy. Thursday 8:00 to 8:30 p.m. (Wrigley squired *Millie* during the past summer as part of its CBS saturation buy.)

3. *Mr. Keen, Tracer of Lost Persons*, mystery-detective. Friday 8:00 to 8:30 p.m.

In addition American Chicle is using local radio and TV announcements in 63 markets to supplement its network coverage. All local radio was cancelled for December, but Chicle will be back in January with a national spot campaign. Clorets, handled by Dancer-Fitzgerald-Sample, is plugged mostly on the TV shows. The firm's three main 5¢ brands—Dentyne, Beeman's Pepsin, and Chiclets—are sold via the radio shows. Black Jack, Clove, and Wild Cherry are not pushed. Chicle also makes Sen-Sen, a breath confection; Cloret Mints, chlorophyll candy.

Sullivan, Stauffer, Colwell & Bayles has been agency for the regular gum brands since September 1951, but after 1 January 1953 the entire account will be switched to D-F-S. Ray Cabral, assisted by Allan Gavan, is the Clorets A/E at D-S-F. Gordon Johnson, assisted by Alan S. Perry, will handle the other brands.

SSCB informed SPONSOR that American Chicle had depended mostly on spot radio announcements for years before it took over the account. SSCB persuaded the company to concentrate on network radio and use additional

(Please turn to page 28)



37 One of best-known radio shows, "Scattergood Baines," starring Jesse Pugh, sold gum six years

1938 "Just Entertainment," musical show, with Andrews Sisters who debuted in 1937 "Double Everything"

1944 "Service to the Front," one of firm's many patriotic shows, featured interviews with war heroes

### Here's how Wrigley spent \$35 million on radio in past 25 years

RADIO PROGRAMS	TYPE	DATES <sup>1</sup>	NETWORK & STATIONS	DURATION & FREQUENCY	WEEKLY PROGRAM COST <sup>2</sup>	AGENCY
1. WRIGLEY REVIEW <sup>3</sup> (Harold Sanford Orch. at start)	Variety	2 Dec 1927- 31 May 1929	NBC Blue 27	1 hr 1/wk	\$3,655 <sup>4</sup>	Stewart Davis
2. GUY LDMBAROO	Music	25 Dec 1928- 19 Mar 1929	CBS 26	1 hr 1/wk	\$300-500	Stewart Davis
3. FDOTBALL FDRECASTS (Anncr. Christy Walsh)	Sports	2 Sept-12 Dec 1930	CBS 32	15 min 1/wk	\$1,000	.....
4. LDNE WOLF INDIAN TRIBE (Don Ameche)	Kid	12 Oct 1931- 28 Apr 1933	CBS 31	15 min 3/wk	\$35 for Ameche	JWT
5. MYRT & MARGE (Myrtle Vale, Oonna Damerel)	Serial	2 Nov 1931- 15 Apr 1936	CBS 30	15 min 5/wk	\$2,775	Frances Hooper
6. CULBERTSDN DN BRIDGE	Bridge	4 Apr-13 June 1932	NBC Red 21	15 min 3/wk	.....	Frances Hooper
7. BRIDGE TALKS BY MRS. ELY CULBERTSON	Bridge	4 Oct-27 Dec 1932	NBC Red	30 min 1/wk	.....	Frances Hooper
8. BEAUTY PRGRAM (Margaret Brinard)	Women's	4 Oct 1934- 27 Apr 1935	CBS 7	10 min 3/wk	.....	Frances Hooper
9. JUST ENTERTAINMENT (George Devon Drch.)	Music	30 Apr-27 Sept 1935 21 Mar-1 Jul 1938	CBS (east) CBS 53	15 min 5/wk	\$650 plus extras	Frances Hooper
10. MARCH OF TIME	News	3 Mar-25 Sept 1936	CBS 46	15 min 5/wk	\$5,926	BBDD
11. MORTIMER GOOCH	Situation Comedy	9 Nov 1936- 26 Mar 1937	CBS 50-55	15 min 1/wk	.....	Nelsser-Meyerhoff
12. POETIC MELDOIES (Franklyn MacCormack, Jack Fulton)	Music, poetry	9 Nov 1936- 18 Mar 1938	CBS 53	15 min 5/wk	\$4,325	Nelsser-Meyerhoff
13. SCATTERGODD BAINES (Jesse Pugh)	Situation comedy	22 Feb 1937- 12 June 1942	CBS natl 4 Jul 1938	15 min 5/wk	\$1,900	Nelsser-Meyerhoff
14. DOUBLE EVERYTHING (Robert Hafer)	Variety	26 Dec 1937- 20 Mar 1938	CBS 65-71	30 min 1/wk	\$5,000	Frances Hooper
15. LAUGH LINER (Billy House)	Variety	10 Jul-31 Dec 1938	CBS	30 min 1/wk	.....	Frances Hooper
16. GATEWAY TO HOLLYWOODD (Jesse Lasky)	Talent	8 Jan-31 Dec 1939	CBS	30 min 1/wk	.....	Frances Hooper
17. SPREADING NEW ENGLAND'S FAME (Billy B. Van)	Variety	Jan 1940- Apr 1941	Yankee	30 min 1/wk	.....	Nelsser-Meyerhoff
18. GENE AUTRY SHDW <sup>5</sup>	Western	7 Jan 1940 to date	CBS	30 min 1/wk	\$11,500	JWT (now R&R)
19. DEAR MDM	Dramatic sketch	2 Feb 1941- 14 Dec 1941	CBS	20 min 1/wk	.....	Arthur Meyerhoff
20. JUST ENTERTAINMENT with Ben Bernie	Variety	1 Sept-28 Nov 1941	CBS 78	15 min 5/wk	.....	Arthur Meyerhoff
21. BEN BERNIE <sup>6</sup>	Variety	15 June 1942- Feb 1943	CBS 115	15 min 5/wk	.....	Arthur Meyerhoff
22. FIRST LINE	Navy	1 Jan 1942- 1 Nov 1945	CBS	30 min 1/wk	.....	Arthur Meyerhoff
23. KEEP THE HOME FIRES BURNING	Music-home front	22 Feb-30 Jul 1943	CBS 115	15 min 5/wk	.....	Arthur Meyerhoff
24. AMERICA IN THE AIR	Air Force	8 Aug 1943- 10 Sept 1944	CBS	30 min 1/wk	.....	JWT
25. AMERICAN WOMEN	Home front	2 Aug 1943- 16 June 1944	CBS	15 min 5/wk	.....	Arthur Meyerhoff
26. SERVICE TO FRONT	Army	23 June 1944- 14 Aug 1945	CBS	30 min 1/wk	.....	Arthur Meyerhoff
27. ISLAND VENTURE	Postwar Navy	8 Nov 1945- 20 June 1946	CBS	30 min 1/wk	.....	Arthur Meyerhoff
28. LIFE WITH LUIGI	Situation Comedy	1 Jan 1950- to date	CBS	30 min 1/wk	\$7,500	Arthur Meyerhoff
I. GENE AUTRY SHDW (Melody Ranch on film)	Western	Oct 1950 to date	CBS 11	30 min 1/wk	\$3/4 mil yr <sup>7</sup>	Q&R

<sup>1</sup>Summer hiatus not noted. <sup>2</sup>Time cost excluded.

<sup>3</sup>Two complete shows, also referred to as "Wrigley House" and "Wrigley Hour," broadcast from New York and San Francisco until 5 Oct. 1928 when "Review" went trans-continental.

<sup>4</sup>\$2,500 for New York cast, \$1,115 for San Francisco cast.

<sup>5</sup>Started as "Gene Autry in Melody Ranch," became "Sergeant Autry" 1942-43, adopted present name 23 Sept. 1945.

<sup>6</sup>Bernie died 20 Oct. 1943. <sup>7</sup>Time and talent.

## Wrigley's summer saturation radio shows

**Agency: Arthur Meyerhoff Network: CBS**

1950 (Time cost: \$700,000 est.)	1951 (Time cost: \$690,000 est.)	1952 (Time cost: \$575,000 est.)
1. Broadway Is My Beat (detective) 2. Adventures of Philip Marlowe (detective) 3. Johnny Dollar (detective) 4. Cloud Nine (adventure) 5. Romance (love stories) 6. Pursuit (mystery)	1. Broadway Is My Beat 2. Rate Your Mate (aud. partic.) 3. Johnny Dollar 4. The Line-Up (detective) 5. Romance 6. Pursuit	1. Broadway Is My Beat 2. Millie (comedy) 3. Johnny Dollar 4. The Line-Up 5. Romance 6. Mr. Chameleon (detective)

spot radio in selected sales areas to supplement this coverage. Although it is switching again, Chicle apparently likes the success of its new strategy well enough to continue.

Prior to 1951, American Chicle had tried only three network shows: *Lou Little Football Forecast* over MBS in 1937 to sell Black Jack Gum; *Drama Behind the News* over the NBC Blue Network 15 minutes three times a week in 1941 to sell Beeman's Gum; *By the Way*, a Bill Henry news commentary, in 1941-42 and 1943 over CBS Pacific and NBC Pacific.

In 1951 it plunged with a big splash

into network programs as follows:

1. A three-show "pyramid" operation on ABC using *The Sheriff, Defense Attorney, The Fat Man, Casebook of Gregory Hood, The Top Guy*, and *Stop the Music* at different times between July 1951 and June 1952. Three shows ran during any one week. *Stop the Music*, which American Chicle shared, stayed through the 52 weeks 15 minutes Sunday nights.

2. A three-show NBC Tandem operation using one-minute announcements on *Mr. Keen, Tracer of Lost Persons* (later switched to CBS); *Martin & Lewis*, comedy-variety, and *The Big*

*Show*, comedy-variety, Thursday, Friday, and Sunday between 25 October 1951 and 25 April 1952.

3. The *Will Rogers Show*, five minutes twice weekly over ABC between 30 October 1951 and 17 January 1952.

4. One-minute participations on two summer shows over CBS: *People Are Funny*, audience participation, with Art Linkletter, half hour weekly May-September, and *Mr. Keen*, half hour weekly May-September.

In TV American Chicle signed *Rocky King* 16 September 1951 and has stayed with him at a cost of \$100,000.

(Please turn to page 76)

### THREE COMPANIES—THREE TECHNIQUES

Here's advertising strategy of the three top gum companies as they compete for bigger share of \$140 million market:

**1. WRIGLEY**—tops for most of century. Devotes 33% of \$10 million budget to radio/TV.

**2. AMERICAN CHICLE**—second and coming up fast. Spent 75% of nearly \$4 million 1952 budget on radio/TV.

**3. BEECH-NUT**—third and apparently drifting back. Sank 2% of 1952 budget of \$6-700,000 into radio announcements, pulled out of TV, is betting on huge sales force.

Three companies—three techniques. How competitive sales picture looks at year-end may very well influence media selection for some time to come.

### 16-YEAR GUM RACE: Wrigley holds lead, Chicle coming up fast

COMPANY	YEAR	NET SALES	NET INCOME	AD BUDGET <sup>1</sup> (4 MEDIA ONLY)	NET RADIO <sup>2</sup>	NET TV <sup>3</sup>
<b>WRIGLEY</b>	1936	\$30,741,787	\$8,378,713	\$2,144,000 <sup>a</sup>	\$1,017,456	
	1946	37,592,858	6,503,432	1,182,000 <sup>a</sup>	937,444	
	1951	73,589,791	9,367,832	4,404,977 <sup>a</sup>	2,232,977	
	1952 (6 mos)	37,858,180	4,560,333	2,048,818 <sup>b</sup> (8 mos)	1,492,132 (8 mos)	519,000 469,000 (8 mos)
<b>AMERICAN CHICLE</b>	1936	10,643,270	3,032,228	274,616	0	
	1946	27,341,300	3,149,732	Unavail.	Mostly spot	
	1951	38,350,456	4,163,637	760,398	557,118	
	1952 (6 mos)	24,516,000	1,997,790	1,178,014 (8 mos)	658,473 (8 mos)	61,560 467,047 (8 mos)
<b>BEECH-NUT</b>	1936	9,500,000 <sup>c</sup> (est)	2,709,039 <sup>d</sup>	599,013 <sup>e</sup>	0	...
	1946	14,500,000 <sup>c</sup> (est)	2,651,969 <sup>d</sup>	453,110 <sup>e</sup> (167,635 gum)	0	...
	1951	26,000,000 <sup>c</sup> (est)	3,919,929 <sup>d</sup>	639,827 <sup>e</sup> (112,255 gum)	0	0
	1952	7,000,000 <sup>c</sup> (est) (3 mos)	1,416,275 <sup>d</sup> (6 mos)	131,920 (gum) (8 mos)	0	0

<sup>1</sup>Newspapers, magazines, network radio, and network TV (last two time costs only). Source: National Advertising Records, PIB, and Bureau of Advertising plus some industry corrections.

<sup>2</sup>Network radio and TV expenditures are for facilities only; they do not include talent.

<sup>a</sup>Excludes media used extensively by Wrigley like outdoor and transit in which 1/3 of ad budget is usually invested.

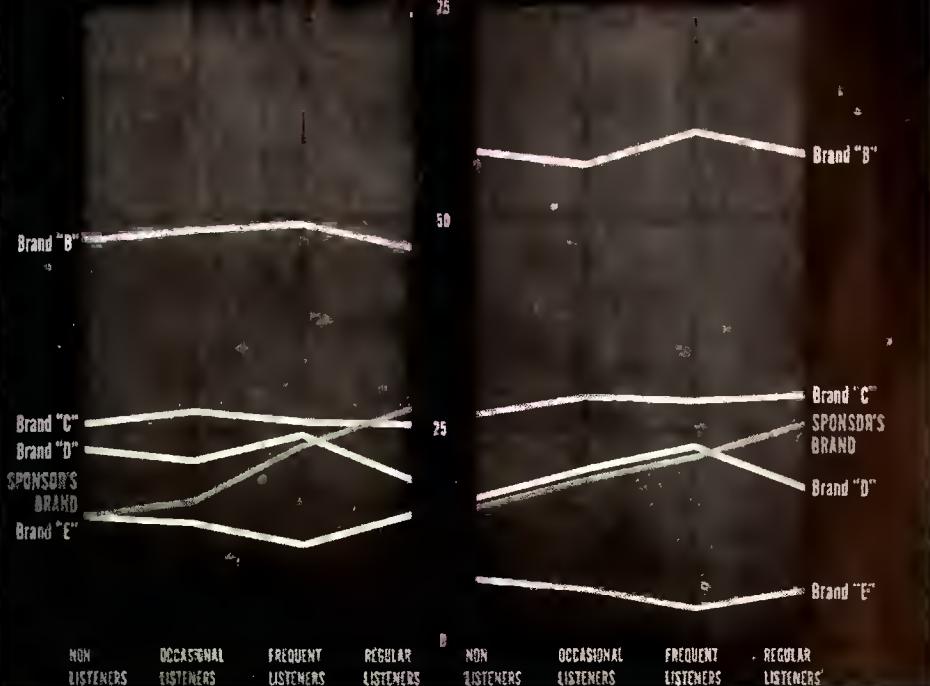
<sup>b</sup>Excludes 1952 newspaper expenditures, as well as outdoor and ear cards.

<sup>c</sup>Gum sales were roughly half sales of all Beech-Nut products before war; about 1/3 since war.

<sup>d</sup>Profit based on all products. <sup>e</sup>Advertising for all products.

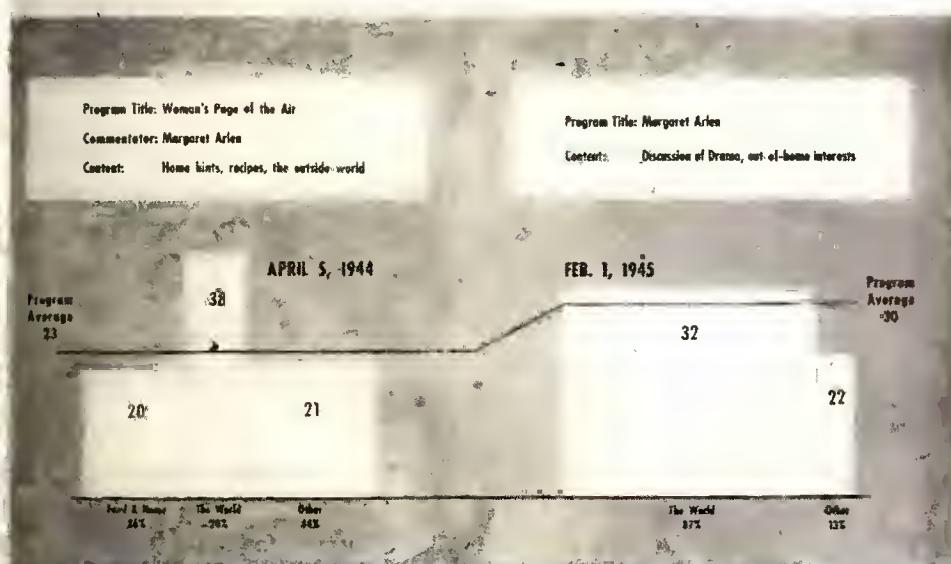
COLUMBUS

BOSTON



1941 CBS Radio Spot Sales applied many of net's research advances to sales of spot time. Among research milestones was study of radio sales impact

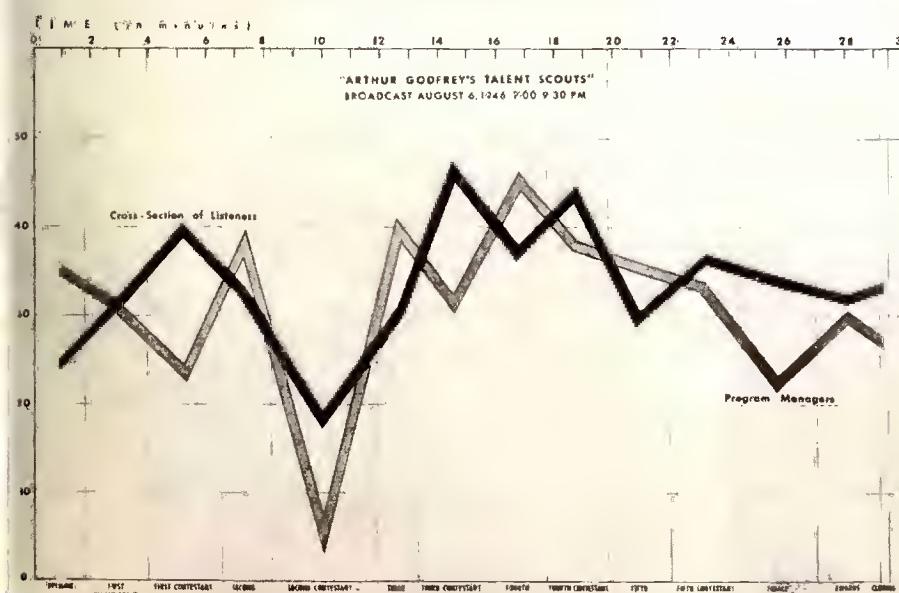
## fitting the program content to the personality



1944 By using Stanton-Lazarsfeld technique Spot Sales helped stations improve shows. More world events in show above raised its like-dislike average

## REACTION TRENDS FOR LISTENERS AND PROGRAM MANAGERS

CBS RESEARCH DEPARTMENT—PROGRAM ANALYSIS DIVISION



1946 CBS programmers attending meeting listened to Godfrey, recorded their reactions. These differed from the average response (black line above)

# 20-year-rep firm builds sales with research

**CBS Radio Spot Sales is celebrating  
anniversary as national rep this week**

Spot radio and TV advertising as sponsors know it today might never have emerged as an important force if not for the formation of exclusive representation organizations in the early 1930's. It was the reps—selling for only one station in each market as distinct from the time brokers who might seek business for all stations in a market simultaneously—who nurtured the spot medium. Perhaps the most important contribution the reps made was in helping to stimulate and apply research facts to the selling of spot radio time.

This week veteran client, agency, and radio industry executives can be expected to do some extensive musing about those pioneering days in commercial radio for on 6 December CBS Radio Spot Sales (*original name: Radio Sales Inc.*) will celebrate its 20th anniversary.

Radio Sales Inc. came into being to make sure CBS-owned-and-operated stations were adequately represented on the national scene. In that early stage of the national-representation era, spot radio was only in an exploratory stage, though a number of advertisers were already using it enthusiastically. Today spot radio is a \$139 million business (SPONSOR 1952 estimate).

In looking back on that 20-year span, SPONSOR has culled  
(Please turn to page 99)

### Series of articles on reps upcoming

This is the first of a series of articles on the early days of station representation. Further articles will cover other firms and other phases of station-representation pioneering. Topics to be covered in detail include: How reps got started; how business has changed since then;

# Why Mutual of Omaha spends 65% of budget on radio and TV

**Firm builds prestige with a \$750,000 air tab this year. One proof of effectiveness: Their agents really use program promotion**

The insurance agency manager tilted back in his chair.

"I want to tell you something about the insurance business," he said. "Radio and TV, especially network programs, won't sell insurance. When I say 'sell,' I mean there's no substitute for an insurance agent making a face-to-face pitch in the living room or in the kitchen."

He stared speculatively at his cigar, rolled it in his fingers, and continued.

"But I want to tell you something else. Every one of my agents carries promotion material for the Bob Considine program in his sales kit. And, brother, that's the tip-off. If the agent carries it around, you know he gets results from it."

The agency manager was talking

about the Mutual Benefit Health and Accident Association, largest exclusive health and accident company in the world and better known as Mutual of Omaha. Specifically, he was referring to Mutual's network prestige tool, *On the Line with Bob Considine*, which gets a double-barreled presentation on NBC Radio and TV.

Mutual of Omaha agents have been backed up by the Considine show for almost two years. However, the technique of establishing confidence in the prospect's mind by pointing to a network personality or program is not recent with Mutual. They have been building up their name on the air for nearly nine years, part of which time Gabriel Heatter was doing the job that the Considine shows are doing at the present time. Lionel Barrymore was another big name used.

Mutual is pleased with its current air schedule. One bit of evidence is the fact that it is spending about \$750,000 for radio and TV this year, practically all of it on Considine. This figure is 65% of its total ad budget.

What's more, the radio-TV figure is \$200,000 higher than last year. Part of this hike is to pay for additional stations. But the biggest hunk of it will go for adding TV to Mutual's one-shot Yule show, *Mutual of Omaha Calling*. The show features servicemen abroad talking directly to their families at home and is considered a public-service program by the company. In 1950 and 1951, the show was sponsored on MBS alone. It will be heard on the MBS chain again this year and



## case history

SPONSOR



Bob Considine, right, Mutual's current prestige spokesman, is broadcast on both air media. He poses with company's H. C. Carden, center, and Francis Matthews, ex-ambassador to Ireland

45 NBC TV stations will be added to the Christmas Day radio program.

Sales figures are another evidence of Mutual's satisfaction with its broadcast advertising. Anticipated premium income this year is running at about \$100 million or more, up a husky 10% from 1951. Mutual won't go so far as to say that air advertising is the reason but they are pretty well convinced that Bob Considine is helping them.

Mutual is now far and away the leader in selling individual (as opposed to group) accident and health policies. Mutual's premium total last year was \$91 million, all but \$2.5 million of it from individual accident and health policy sales—or A&H sales, as the insurance professionals dub it.

Their nearest competitor in individual A&H is Continental Casualty, with 1951 premiums of \$47.5 million. Even Metropolitan Life Insurance Co., which led in 1951 with total A&H sales of \$168 million, can claim an individual A&H premium figure of only \$19 million, the rest being group insurance. The giant Metropolitan ranks sixth in individual A&H business.

Mutual put Considine on radio and TV in January 1951. He had been carrying a sustaining program on a limited NBC Radio skein. For a number of reasons, Considine looked like a good bet to Mutual's account executive, Frank C. Miller, executive vice president of Bozell & Jacobs, and to V. J. Skutt and H. C. Carden, president and advertising director, respectively, of Mutual of Omaha.

For one thing, he was well known and his fame was not limited to radio and TV. He was a sports writer and the male audience would go for that. There was also the advantage of his not having any strong previous com-

mercial identification in broadcasting.

For another thing, Considine is a relatively young man and would appeal to the age brackets in which the insurance company is most interested. (Mutual likes to reach families where the parents are between 25 and 45.)

Finally, both Skutt and Carden liked Considine's personality and approach. They felt his commentary combined a fine mixture of humor, pathos, human interest, and shrewd judgment of human affairs. (It might be added that Bozell & Jacobs is full of ex-newspapermen and they know a good journalist when they see one.)

The choice of format for the 15-minute TV show suggested itself: personality interviews. The only qualification for the interviewee was that he be interesting and/or newsworthy. During the past summer the show (it is telecast Tuesday night at 10:45) was heavily larded with political personalities but Considine has also spoken to a man who "saw" a flying saucer, General MacArthur's personal pilot, and Perle Mesta's successor in Washington's social life.

Ad Schneider, producer of the show, told SPONSOR: "From the beginning, we decided not to dress up the show. We just decided to let Considine be himself. It may sound corny but I think the thing that characterizes him best is the word 'integrity.' He is frank and honest. He doesn't try to trip anybody. He just lets the person he is interviewing be himself. If the guy is good, he'll stand out."

Despite the lack of a high-voltage approach, the TV show has one of the biggest audiences for a 15-minute, once-a-week program. National Nielsen ratings for the last two weeks of September 1952 averaged 18.5. This was based on a 22-station live network.

The TV show is currently going out to 21 markets live, three Western sta-

(Please turn to page 71)



V. J. Skutt, Mutual president, feels coverage of radio-TV shows has accomplished basic objective of making insurance firm's name a household word throughout the U.S.



Frank C. Miller, executive vice president of Bozell & Jacobs, is the Mutual account executive. He seeks to make the Considine shows "honest, human, and informative"

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Nash Motors  
Proctor & Gamble Company  
Radio Corporation of America  
The Texas Company  
U. S. Tobacco Company  
Westinghouse Electric Corp.

\*Based on ABC Publisher's statements — TV Guide 379,134; TV Forecast 198,180; TV Digest 156,045

TOTAL NET PAID JANUARY-JUNE 1952 — 733,359 (current issues total approximately 820,000)

# The merchandising problem

**How much should a radio station do? Should it charge? How much should the advertiser expect? SPONSOR's 1952 analysis surveys the controversial picture**

For years, printed media and many radio outlets have offered to advertisers extra promotional services which have been known generally as "merchandising." But today radio is witnessing a sudden renaissance of the merchandising technique. Spurred on by the rapid growth of self-service retailing and TV competition for air dollars, more and more radio stations are offering merchandising "bonuses" which range from simple dealer mailings to complex packages that include everything from displays in dozens of supermarkets to consumer research. With this boom in merchandising has come a series of major problems, both for the stations and the advertisers. This special section of SPONSOR explores the more pertinent issues involved in today's local-level merchandising. At right, readers will find digest summaries of the articles which follow. Below, there's a definition of merchandising which represents the industry consensus.

**Merchandising defined:** *In its general applications today, radio station merchandising consists of services stations render their advertisers to help convert air advertising impressions into actual over-the-counter sales. Such assistance centers on the point-of-sale with displays, posters, banners, and the like; it often starts before a campaign and continues long afterwards.*

1. **Introduction:** *Why has merchandising spread so rapidly among U. S. and Canadian radio outlets? This report analyzes the reasons behind the present trend, and points up the need for an evaluation of merchandising's future.*
2. **Pro and con:** *Many opinions are being voiced today by admen on the subject of merchandising. SPONSOR presents the views of ad industry leaders in an impartial round-up. Opinions range from active praise to thorough dislike.*
3. **Examples:** *From today's wide variety of merchandising campaigns, several are highlighted here to show the scope of local station activity in this field, from the largest stations in key markets to smaller radio outlets.*
4. **Recommendations:** *What course should merchandising follow in order to benefit both the advertiser and broadcaster? Opinions and conclusions of leading admen on this thought-provoking question are here analyzed.*

## Radio merchandising story told in pictures

The trend toward merchandising of radio advertising by local U. S. and Canadian outlets is rapidly affecting the outward appearance of the radio medium. In the pictures which follow, SPONSOR presents an "armchair" exploration of the topical subject of merchandising. Admen will see the variety and scope of today's radio merchandising promotions through actual examples, chosen from a nationwide survey of over 100 stations



**Product promotion** Air advertising and client's consumer products are tied together in most radio merchandising plans by displays, usually at the point-of-sale. Above center: WPTF, Raleigh, built a special display of WPTF-sold products, ranging from P&G soaps to Peter Paul candies, at the North Carolina State

Fair. Some 550,000 people attended the event, and saw the display. A dart game contest offered samples of sponsor's products as prizes, with WPTF personalities acting as barkers. Right: Display in a leading food chain tied in with "Kitchen Karnival" program on Baltimore's WBAL. Show price covers merchandising

### The merchandising problem:

## 1. Growth of supermarket, TV spurred trend. Now, stations, admen seek most constructive approach

**M**erchandising by all media—printed as well as air—is often offered as something for nothing. Yet advertisers traditionally partake of it with mingled feelings of suspicion and alarm that they are paying extra for it.

This was the case among printed media long before the current increased interest in merchandising on the part of radio stations. (See *Printers' Ink* series about merchandising practices in printed media mainly, starting 19 September 1952.) Why, then, has merchandising become a growing force among radio stations? Industry observers cite two reasons:

1. The growth of supermarket.
2. The growth of television.

The former, with its reliance on impulse purchase instead of behind-the-counter salesmanship, makes merchandising far more important than in the era of the poppa-and-momma store. The latter has quickened competition among stations and led many of them to seek some means of giving the advertiser a "bonus."

At this point in the evolution of merchandising among radio stations, many advertisers as well as station executives feel constructive analysis of the situation by the industry would be the healthiest thing that could happen. Few individuals take the extreme stand that merchandising is a trend to be squelched. Many, however, are asking where it's headed and what the implications of the trend are.

It was to air every opinion on the subject that SPONSOR undertook this section on merchandising. The editors hope that, once the problem has been presented in print, station executives, trade organizations, agencies, advertisers will have a clearer basis for coming to long-range conclusions.

Whatever decisions are made in industry and advertiser circles, merchandising is virtually assured of a big future role in radio. The number of stations doing some form of merchandising grows by the week. At the same time, supermarket continues to sprout, with a strong trend setting in

toward conversion of large drug stores, even department stores, to the self-service system.

Many of the stations now doing merchandising have gone into it with an awareness of the pitfalls and are attempting to establish as sound a reputation on their own level as merchandising pioneers like WLW, Cincinnati, have built through the years. Advertisers who've benefited from these constructive station efforts are free with their praise. But the heart of the merchandising problem—for both stations and sponsors—is that merchandising is often lip service. (See SPONSOR article, "Merchandising is like fingerprints," 28 August 1950.)

Look at it first from the point of view of a good-sized segment of station management.

If merchandising is set up as camouflage, in the long run the sales it helps radio make will backfire.

If merchandising is to make sense, then, there's the question of where to get the money to do a real job. It either has to represent a rate cut for stations or has to be passed on in some form to advertisers.

Though these are problems enough, there are others. Among them: Will the station's sales staff become lax and lean on merchandising as a crutch? Will clients who seek an easy method



Lobby display by WHK, Cleveland, plugs a spot-advertising beer account's products and programs. KRSC, Seattle, organized "Value Week" promotions in connection with the Big Bear chain as a merchandising stunt for clients whose products are sold in grocery outlets. Chicago's WLS offers a merchandising plan called "Oper-

ation Grocer," in which 11 leading grocery chains tie in on a rotating basis, with a different store group featuring WLS-sold products every week. A minimum rate is charged by WLS for participation in the merchandising plan. Similarly, KMOX extends special support via "Housewives' Protective League" (Lee Adams)

of gaining distribution be attracted to radio because it offers merchandising, and then buy too little air advertising to make their goods move?

The last point is one that has a number of sober radio people quietly knitting their brows. Many a veteran station sales manager has seen sharp-shooting clients come into his market promising a big schedule to the station and requesting merchandising help to get his product distributed. Frequently the promised schedule is pared way down by contract-signing time, or else cancelled in midstream. Radio, as a medium, then gets caught in the middle. Stores which have been persuaded to stock the item will tend to blame the station because it hasn't moved quickly enough—though it's really a diluted effort by the client that's to blame in cases of this kind.

From a client's point of view, station merchandising has other evils.

First, he may not need it. He may have his own large and well-trained merchandising force. Stumbling efforts by outsiders may hurt, rather than help.

Second, merchandising done by stations may have too weak a punch to do the job he assigns it and he may find himself caught short for having relied on it.

Negative as these factors may be,

you can find plenty of people with strong opinions who feel that in the long run radio station merchandising will be established on a sounder basis than it ever attained with printed media. Their reasoning runs along these lines.

Many stations today are requiring minimum expenditures in return for support in food chainstores. Where these minimums are set up on a sound business basis, the station can afford to give the client a substantial local push. Moreover, by giving the chains on-the-air promotion in return for shelf space and displays the expense of the merchandising effort by the station is held down to a healthy minimum.

At other stations, merchandising is a for-pay proposition. Clients can buy into a premium-rate show that includes well-organized merchandising as part of the participation. Or they can get a tailor-made merchandise effort for which the station bills them over and above time rates.

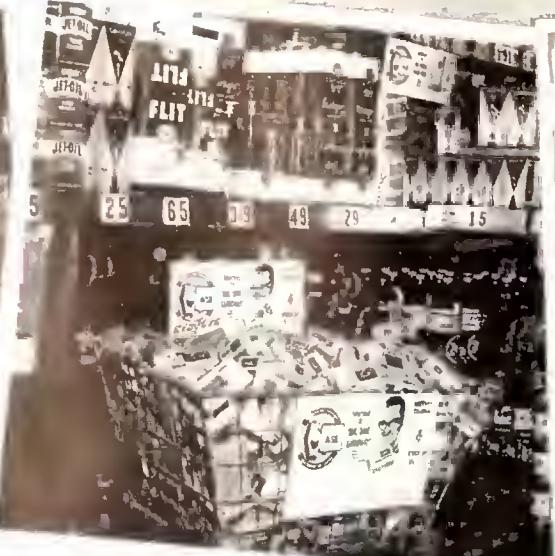
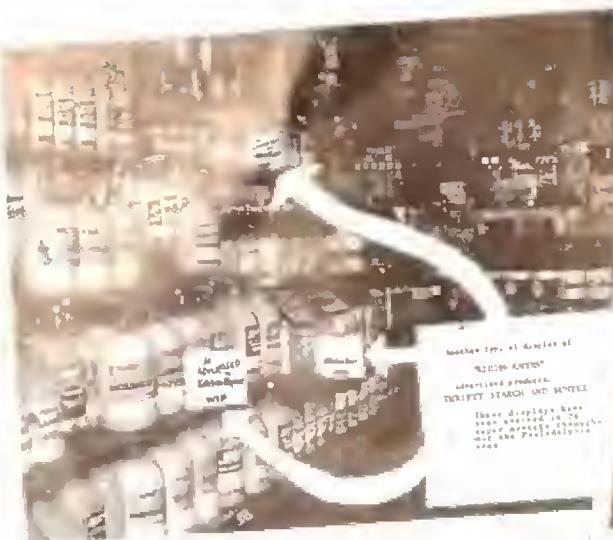
Even at the smallest stations, there's often an intelligent awareness that to be all things to all people merchandisingwise isn't possible. Instead stations will work with clients who have a special need in order to find some sensible way that they can help fill it in their area. Just taking a sponsor's salesman into the local supermarket's

headquarters, and giving him a personal introduction to the head buyer is a valuable service a station can offer.

Perhaps the best thing coming out of merchandising by radio stations, many of them feel, is that they're getting to know marketing better. There'd been a tendency for many years to sell radio by ratings. Once a station ties in with a self-service retailer it gets much clearer evidence about how well it's selling. If air advertising moves products off the shelves of such a retailer, the station will have the figures available as stations never had them before. That means better documentation of radio's story.

### TV and merchandising

*This section is confined to merchandising by radio stations. At the present point in TV's history, factors other than merchandising take center stage though many TV stations have already developed merchandising procedures. Future articles in SPONSOR will take up TV merchandising specifically. Much of the thinking reported on here with regard to radio station merchandising is pertinent to TV as well.*



Hard-hitting, guaranteed merchandising is offered by WIP, Philadelphia, as part of its "Kitchen Kapers" show which is on a constant road tour of the station's area. A premium rate is charged for "Kitchen Kapers," but all WIP advertisers get some merchandising. Atlanta's WSB display in local outlet of Colonial

Stores chain is part of the big Southern outlet's merchandising for NBC Radio network show sponsored by Armon's Dial Soap. Many stations north of the U. S.-Canadian border are in the merchandising act, from Nova Scotia to British Columbia. Above right: Point-of-sale display by Vancouver's CKWX plugs Alka-Seltzer.

#### **The merchandising problem:**

## **2. Admen's reactions to merchandising are as varied as fingerprints. Some like it; some don't**

**N**o two people among advertisers, agencies, stations, reps have exactly the same point of view about merchandising by radio stations. And as the pace of merchandising activity has quickened at hundreds of stations over the U. S., the number of industryites who are "neutral" on the subject has steadily dwindled.

The four quotations which follow sum up the extremes of reaction:

*The promotion manager of a large Midwestern station:* "Merchandising improves our relations with clients. The success or failure of our merchandising efforts are told at renewal time and all I can say is that we have almost 100% renewal business."

*The advertising manager of one of the product divisions of a major baked-goods advertiser:* "Local merchandising by radio stations gives radio advertisers that added impetus that produces sales."

*The veteran sales manager of a leading radio station in one of the country's biggest industrial areas:* "We are

in the radio business. Too many radio stations are scrambling to offer merchandising 'gimmicks,' and as station personnel come up with new and additional offers they will be helped by alert advertisers to do even more. This is not fair, and actually it isn't radio's job to do this type of merchandising. It's too specialized an operation. The problem should be shared by the advertiser and the retailer."

*A key executive of one of the country's largest cosmetics firms:* "We seldom use the merchandising offered us by radio stations. We have our own trained staff for merchandising efforts. They've been handling our problems in this field for years, and they are far more experienced in merchandising our products than any station could ever hope to be."

Once you get away from these extremes among viewpoints, the shades of difference are endless. But thereby hangs the tale. For in the case of merchandising whether you're for it or against it and to what degree mainly

boils down to individual need: need for business on the part of the station, need for a local-level push by the client.

In attempting to reflect all shades of opinion so as to put the entire subject of radio station merchandising in sharp relief, SPONSOR queried stations, reps, advertisers, agencies. Opinions are organized below under several main headings. Since merchandising is an increasingly controversial topic, SPONSOR was asked by the four above-quoted individuals and by some of the executives whose statements are presented below to withhold mention of their names. Some agency people, for example, are reluctant to go on record as being enthusiastic seekers of merchandising lest stations get the impression they are "sharpshooters" trying to squeeze out every possible extra for their clients.

**1. Is merchandising good for the radio industry?** This is one subject sure to produce contrasting answers. Those who feel merchandising is bad for the health of the industry and ultimately bad for advertisers who depend on radio to sell their goods include the head of a large station rep organization who told SPONSOR:

"In our contacts with agencies, we've noticed a trend toward letting mer-



Boston's WEEI offers regular merchandising services to station clients, as in above left display in grocery chain for Colgate's Fab detergent. Shoppers in Los Angeles find KNX merchandising tie-ins for "Housewives' Protective League" a familiar sight; here, HPL-man Philip Norman goes behind a store counter to

plug the advantages of Re Clean product personally to housewife shopper in L. A. department store. Above right: WCCO, Minneapolis, set up a special merchandising display in Donaldson's Department store to tie in with selling job done for Sun-Filled Orange Juice by WCCO's Allen Gray, thus helping sell 300 cases

merchandising influence media decisions. If stations aren't careful about how much merchandising support they offer, they may find that time buying will be done more and more on the basis of how many store tie-ups and fancy promotions a station is willing to give an advertiser for free, as well as how good an advertising value the station's availabilities are. Such a situation could only be harmful to stations and advertisers alike in the long run."

Ira Herbert, v.p. and sales director of New York independent station WNEW, expressed his opposition to merchandising by radio stations this way:

"WNEW will continue its policy of avoiding extensive 'in store' merchandising projects on the basis that these projects are discriminatory and tantamount to a hidden rate cut. It should also be noted that the very stations utilizing this means of lowering their published rates are at the same time baldly rate-cutting without the benefit of the merchandising subterfuge."

Herbert as well as other stationmen told SPONSOR they felt that merchandising in many cases added up to a violation of the Robinson-Patman Act which provides, in effect, for equal treatment to all clients.

Even stations which now do merchandising are in some cases concerned

with what will come of the trend. Said an Eastern station manager whose staff now performs several extensive services for clients: "Today we distribute posters, arrange sales meetings, and do mailings. Will we be forced, in future years, to jump behind the counter as well? I'd hate to see us get into a merchandising 'gasoline war' with the other stations in this market and end up snowed under a heap of gimmicks that perhaps please no one very much and yet cost us plenty of hard cash."

In contrast to these views on merchandising many client and agency people feel radio can offer extra services without entangling itself in destructive difficulties. Said an account executive in a major N.Y.C. agency:

"Merchandising, where the client needs what a station can do, helps both the client and the station. Recently one of our clients who doesn't have a large sales force and 'detail crew' bought a spot radio campaign and received a lot of merchandising cooperation from stations. The sales results of the campaign were very effective and helped greatly in selling our client on the values of radio. I think such station merchandising adds a useful 'extra dimension' to air advertising and will eventually benefit radio greatly."

A station rep executive commented that the trend to merchandising was by

this point a tide no one could turn back. "It's a matter of how you channel it," he said. "I feel the station can demonstrate sales results more effectively through merchandising by making closer contact with stores in its market and thereby pay for the cost of merchandising with increased sales based on stronger selling evidence. Moreover, intelligent management needn't fall victim to competitive scrambling to outdo what the other stations do in merchandising."

A sales executive whose station has a premium-priced merchandising show commented that all merchandising needn't be in the category of give-aways. "Our clients pay for the shelf checking, etc. provided with our merchandising show. The client benefits and we make no out-of-pocket donation thereby."

There are many similar shows at stations spread over the country and many in the industry, as well as clients themselves, who feel advertisers should pay for merchandising. This brings up the next topic.

**2. Who should pay for station merchandising?** Stations are divided roughly into five groups on this subject: (1) Stations who believe extensive merchandising support should be offered free of charge but

## (Continued)

who generally base the amount of merchandising on the volume of business placed by an advertiser; (2) stations which charge a premium rate for participation in or sponsorship of special shows tied into a merchandising plan; (3) stations which have no set amount that a client must spend to receive merchandising support but which base it on the adaptability of the client's campaign toward their existing merchandising deals, (4) stations which offer a bare minimum of merchandising support "for free" to any client, and who charge at cost for extensive extra support, and (5) stations which disapprove merchandising by outlets, regarding it as an advertiser function; consequently they don't offer merchandising, paid or free.

Advertisers will find that air outlets who offer merchandising will do so in just about the first four ways above. Only a handful of major radio stations can charge for their merchandising efforts.

Here are three shades of opinion on who's to pay for merchandising that stations provide:

Reports a major outlet on the Eastern Seaboard, "If an advertiser needs and wants merchandising in its fullest concept, then such service should be available to him in conjunction with his advertising only through special programs offering such merchandising and carrying premium rates."

From Ken Hughes, promotion manager of CKWX, Vancouver, Canada. "The maximum amount of merchandising done for any one client on our station is rather flexible. CKWX usually sets up a routine pattern through our copyright 'Promotion Yardstick.' In this system, each account is accorded a certain number of points based on the actual amount of airtime bought. Then, we 'spend' these points for the sponsor in various promotions, each of which is worth so many points."

From Marion Annenberg, promotion manager, WDSU, New Orleans, "Merchandising of a client's schedule is an automatic function of WDSU. All advertisers are entitled to, and receive, some merchandising support. No limit or specified expenditure has ever been designated to qualify an advertiser for it. Obviously, however, it would not be economically sound (nor fair) to provide as much merchandising support to the small as to the large advertiser."

**3. In general, what do you like or dislike most about merchandising as done today by radio stations?** In asking this question, SPONSOR received a wide variety of specific praises and gripes about merchandising from various advertisers, air outlets, agencies, and representatives. Here are some of the more important ones on the "we like merchandising" side of the fence:

"Station merchandising is a valuable 'plus' in an area where the majority of radio-sold products are retailed through self-service grocery and drug stores. Merchandising reminds the customer of what he's heard, or steers a customer toward being exposed to an advertiser's commercials." (From a Midwestern ad agency)

"Since TV came along, it's been difficult to work up enthusiasm among our sales force and retailers for radio campaigns, although we're aware that radio does a big selling job for us. Merchandising plays an important role in 'selling' radio to those who sell our products." (From the ad manager of a household cleanser firm)

"Although we do a lot of merchandising ourselves for our products, and prefer to do it this way, we have to focus our attention on our major products and let our smaller and less important items virtually shift for themselves. Merchandising by stations has begun to fill many gaps in this arrangement, and is in turn stepping up the amount of advertising we do for our

lesser products." (From an advertising executive of a large food-product company)

"We're definitely in favor of merchandising done by media, and we try to get as much of it as possible for our clients. We find that stations are willing to cooperate with us in matching the merchandising services they have to offer with the type of merchandising our clients need for a specific campaign. In the long run, it builds a good relationship between the agency and radio outlets, and adds to the long-term values of radio." (From a New York ad agency specializing in jewelry, textile, and other accounts that need merchandising support)

On the "dislike" side of the fence, admen singled out various specific faults of station merchandising, including the following:

"Stations plug themselves and their programs too much in their merchandising activities. We've even been asked to pay for some merehandising stunts in which we could barely find our own name." (From the merchandising manager of a leading drug manufacturer)

"There isn't much originality to the bulk of station merchandising. I mean, promotions look the same for different clients, and begin to fall into a rut. Perhaps stations are trying to spread themselves too thin." (From an account executive of a Madison Avenue ad agency)

"Merchandising tie-ups by stations are usually in grocery outlets, and

## PRO

*Stations, admen who like trend toward merchandising now state:*

**1.** Retailing trend in recent years has been toward self-service stores. Merchandising increases value of radio advertising in such outlets.

**2.** Enthusiasm of radio advertiser's local sales force is greatly increased for product, air medium.

**3.** Merchandising fills in many promotional gaps for local or regional radio clients, helps ad budgets go further in air advertising.

**4.** Close relationship of stations and retailers in merchandising drives pays off when new products are launched via big air tie-ins.

## CON

*Opponents of merchandising in advertising industry retort:*

**1.** Advertisers complain that merchandising is uneven; its costs are often charged to clients who would rather handle it themselves.

**2.** Basically a chain-store operation, independent merchants are cool to it, react poorly to products.

**3.** Some stations use merchandising as a hidden rate-cut, offering more and more, in order to attract new spot or network air business.

**4.** Few stations are ingenious in their handling of merchandising, admen complain; too much of it looks alike or plugs only stations.

sometimes in drug stores. Seldom do you find them in other types of retail establishments. Since our products aren't sold in these stores, I think it's unfair that we have to pay a station rate that often includes a charge for merchandising we can't use." (From an appliance manufacturer)

"Our salesmen report a considerable amount of griping on the part of small, independent merchants—who represent an important part of our sales volume—about station merchandising tie-ups that involve the large chain stores. This is because the chains receive a lot of air plugs as part of the merchandising deal. Since this griping takes the form of antagonism to our sales force and bad display for our products in independent outlets, we're seriously reconsidering the value of local radio merchandising deals." (From a merchandising executive of one of the three largest soap-and-drug manufacturing companies)

"Most of this radio station merchandising looks good on reports, but with me the yardstick has always been how much good does it do the manufacturer? With but rare exceptions, I've never seen anything given away by stations that could be rated as a solid contribution to a manufacturer's sales efforts at the point-of-sale. The exceptions are stations like WLW that do a well-contrived, concentrated job, something that has become over the years an integral part of the station's operations." (From Thomas R. Santacroce, v.p. and merchandising director of the Biow Company)

How admen will view merchandising in the future seems largely to depend on how well stations and advertisers correct any abuses and inadequacies in it which exist today. ★★★

### Newsletters, schedules

An important part of radio merchandising campaigns is informing the local dealers and retailers that a new air advertising schedule is about to start. At right are typical station mailings to plug the kick-off of air campaigns. Top to bottom they include: The "WNAX-tra" of Yankton's WNAX; "Trade Winds" newsletter to grocers and druggists from Baltimore's WFBR; a periodic retailer mailing from Washington's WWDC; and a monthly program schedule mailed by Cleveland's WHK to its listeners.

**WNAX-tra**  
Serving the Midwest-Farmer  
VOL. XII No. 8 YANKTON, SOUTH DAKOTA  
BROADCASTS BOOM BEXEL BUSINESS  
Metz Builds New Home For Old Home  
Godfrey Sells For Holland Furnace Co.  
Aug. 21, 1952

**TRADE WINDS**  
from MARYLAND'S PIONEER BROADCAST STATION  
10 EAST NORTH AVENUE • BALTIMORE 2, MARYLAND • MULBERRY 1300  
WFBR ABC NETWORK 1120 AM 7:30 PM

You profit because  
MENNEN PRODUCTS  
are advertised on  
MORNING IN MARYLAND

Mennen Spray Deodorant  
FOR MEN

Do you know the name of the radio station that's out  
to help you sell more products ... faster? Right!  
It's station WFBR.

Know the name of the fastest selling spray deodorant  
for men? Mennen again! It's Mennen Spray Deodorant  
for men, available now in two popular sizes:  
REGULAR at 59¢, and the new, economy size handi-grip  
squeezo bottle at 38¢.

In addition to promoting their products in magazines  
and the supplement of your local newspaper... The  
Mennen Company has selected MORNING IN MARYLAND cur-  
rently from 7:15 to 7:30, Monday, Wednesday and  
Friday over WFBR. Hard hitting radio commercials  
daily tell thousands of men ... and women, too, about  
Mennen Spray Deodorant for men. Mennen  
Mennen Brushless Shave, Mennen Lather  
Talc, Mennen Lather Shave, Menthobal  
Cream Hair Oil.

Get into the Mennen profit-picture  
display counters to work. Keep Mennen  
display cases out front... and catch it  
for men, women, and children. Start up today!

**WWDC**  
1260 on your dial  
**Grocery Briefs**  
Washington's  
Dominant  
24 Hr. station

September 1952  
Sudden Rush Of Inflationary Symptoms Alarming Federal Fiscal Doctors...  
They cruelly point to a spurt in installment buying... The new high in food  
prices... the possible chain reaction of the steel and aluminum price hikes  
ahead.  
Living...  
Aided... Nearly \$1.90 is needed to buy  
living costs.

Retail food sales currently and in  
the first half of 1952  
one of food bought by consumers which  
underlying demand.  
All retail food prices - the villain is  
higher labor and transportation costs.  
\$4 billion in the year 1952,  
causes Hiked Prices of numerous  
commodities to a further upsetting in the com-

If drought becomes more serious,  
large agricultural areas  
will be affected.  
Retail food prices  
by R. St. Omer Ellis Arnall  
and the drought would  
be held consumers  
pocketbooks.

**PROGRAM SCHEDULE—OCT. 1—OCT. 15**

**REFRESHING SPOTS**  
FOR  
**Coca-Cola**

**REMIND WHK LISTENERS  
TO PAUSE... AND  
"HAVE A COKE"**

**BASIC MUTUAL — 5000 Watts — 1420 K. C.**

**REPRESENTED NATIONALLY • HEADLEY REED**

**WHK**  
BASIC MUTUAL  
RADIO  
CLEVELAND  
• 5000 WATTS  
• 1420 K. C.  
• 15 COUNTY  
COVERAGE

**TENDER LEAF TEA  
PROMOTING OFFER  
VIA WDSU ANNOUNCEMENTS**

A free duplicate package of TENDER LEAF TEA to every purchaser of any size package! That's the offer currently being made by TENDER LEAF TEA as part of their WDSU Top Twenty announcement schedule. These spots are urging listeners to buy TENDER LEAF TEA at their favorite grocers. Take advantage of this three week offer designed to help you sell. Prominently display TENDER LEAF TEA.

Call attention to the offer.  
You'll find it profitable!

1280

To D. in New Orleans Markets

**WDSU**

NBC  
Affiliate

**GULDEN'S**

**WQXR**

to sell WQXR's audience which spends  
18 million dollars a week on food alone



With 28 broadcasts each week Gulden's is promoting its brown and yellow mustard to the 500,000 New York families who regularly listen to WQXR. This will increase your sales of both Gulden blends. Stock and display both blends NOW!



**WDAM**

1310 ON YOUR DIAL



"COLLIE'S CORRAL"

**K-NUZ** 11:30 A. M. MON. - WED. - FRI.

Designed to sell more Milk-Bone for your store. Take advantage of this top show by prominently displaying and featuring Milk-Bone.



They are hearing about it  
every day over WERD  
101 on your dial  
Stock, Display, Suggest  
**NUCOA OLEOMARGARINE**



Sold  
in  
bars  
**SURPRISE  
YOURSELF!  
TRY  
THE NEW,  
NEW NUOCA**

and Surprise Yourself with  
SALES via WERD



When Good Friends Make Bills...  
it adds... all around down!  
and WHBC is telling...  
So come  
**BURGER**  
will be sold!  
Lively pollen times - twice  
a day - sell stores for you.  
Stock up now for greater returns.

Directed by  
THOMAS DISTRIBUTING CO.  
924 McKinley Ave., S.W., Dallas 2921



**Retailer mailings** Featured products, new merchandising drives are plugged to retailers by stations with a wide variety of mailing pieces, which range from simple post cards run off on mimeo machines to multi-color printed folders. Above panel shows a typical group of such mailing items. Top row: WDSU, New

Orleans; WQXR, New York City; WERD, Atlanta; WOWL, Florence, Ala. Bottom row: WDAM, Columbus, Ga.; KNUZ, Houston; WOLF, Syracuse, WHBC, Canton, Ohio. As above cross-section shows, this kind of merchandising activity is not confined to the largest markets and biggest stations, but is done by virtually all

### The merchandising problem:

## 3. Seldom are station merchandising campaigns alike. Herein are examples which show wide scope

**W**HAT does merchandising consist of at radio stations?

As the level of merchandising activity by air outlets and networks steps up, this question is being asked, more and more, by leading radio advertisers. But a look at a station's call letters, ratings, location, power, and often even its rate card seldom gives the answer.

Most radio merchandising campaigns today have just three things in common:

1. They're available only to radio advertisers using the station or network that's offering the merchandising assistance.

2. They go into action as soon as a spot contract has been signed or a network show cleared, and start out by telling local retailers and wholesalers that a campaign is starting.

3. Once the air campaign is rolling, the merchandising then functions as a follow-up to air commercials, usually at the point-of-sale.

Outside of these basic similarities, the shape and size of merchandising

campaigns done at the local level by U.S. and Canadian radio outlets, methods of payment, and the sales results for air-advertised and merchandised products are determined by:

- The station's local merchandising policy, since many stations are bitterly opposed to making anything more than a limited effort.
- The amount of promotional ingenuity a station puts behind its merchandising campaigns.
- How much cold cash a radio station has on hand for merchandising activities that are not strictly audience promotion stunts.

Picking "representative" examples of station merchandising from the over-100 replies to a SPONSOR survey of this local activity, therefore, was an extremely difficult task. Some radio stations do everything short of hiring Ringling Brothers to stage a parade of elephants down Main Street as part of their merchandising activities. At the same time, other stations—often in markets of equal size, and with com-

parable rate cards—feel that merchandising begins and ends with a mimeograph mailing to retailers, advising them that a campaign is about to start.

Because of this lack of uniformity in station merchandising, SPONSOR therefore chose a wide variety of examples for highlighting in this report. In some cases, these represent the ultimate in station merchandising efforts—but only to show advertisers what a "maximum effort" looks like. Other examples are largely "average efforts" and are much more what sponsors can expect today from the majority of radio stations. A few examples are even "minimum efforts," just to add perspective.

Here, then, is a cross-section of what's going on today in radio station merchandising:

**WLW, Cincinnati** Since 1939, this 50 kw. outlet in the heart of the Midwest has headed most admen's lists of stations which go in for big-scale merchandising efforts. What WLW offers advertisers, therefore, is far from being "typical" station merchandising though its promotions have provided the master pattern which many other stations have followed to whatever degree was practical for them.

WLW doesn't charge "extra" for its fabulous merchandising and doesn't

\$274,000,000 SPENT  
ANNUALLY

BY PEOPLE WHO BUY THESE DRUG  
PRODUCTS WITH CONFIDENCE BECAUSE--  
THEY ARE

Advertised on **WDIA** The Station With  
The Most Buying Listening

Av-Ole	Kodak
Bath	Lady Fair
Bayer Aspirin	Lady Fair Face Cream
EC Headache Remedy	Liquid Hair Dressing
Heck Mouthwash	Medicinal Bathing Cream
Calamine	Nerds
Camel Cigarettes	Perfume Deodorant
Chianti Foods Products	Polymer Soft Soaps
Cloves	Radiant Hair Dye
Coca-Cola	Right Cola
Colgate Dental Cream	The Almond Tonic
Dentist's Salve	H. C. Cola
Dr. Johnson's Aspirin	Royal Crown Sugar Cleaning
Sugar's A. S. Medicine	"Sew"
Sodas	S. S. S. Tonic
Perrier's French & Laporte	Wax
Drumstick	Whipped
Griffith's Soap Products	Whipped
General Mills Foods	Whipped Cream Co.
Heck Skin Care Products	

PHONE 32-2202

## WNOX DRUG MERCHANDISING SUGGESTION OF THE MONTH!

Display these WNOX advertised Cold Remedies—

VICKS VAPORUB — VICKS VA-TRO-NOL, Mild and Regular  
VICKS medi-trating COUGH SYRUP  
VICKS medicated COUGH DROPS

Your customers will see... REMEMBER... AND BUY!  
AND WATCH YOUR VOLUME GROW!

**WNOX**

East Tennessee's Number One Station

**MINUTE RICE**  
GEN FOODS DIV 8-2207

IS NOW GIVING  
YOU ADDITIONAL  
ADVERTISING SUPPORT...

ON

HOUSEWIVES' PROTECTIVE LEAGUE  
and STARLIGHT SALUTE Programs

SIX DAYS A WEEK **KNX** 1:30 to 2:00 PM  
Monday thru Saturday 10:30 to 11:00 PM



Since stations do the bulk of their merchandising through tie-ins with grocery and drug chains, most of the items promoted in station mailing pieces are from these two retail categories. However, many stations are broadening these mailings to include all types of dealers and retailers in their area. Panel above shows more

typical radio station merchandising mailings. Top row: WDIA, Memphis; WNOX, Knoxville; KNX, Los Angeles. Bottom row: "WB Tips" merchandising newsletter from WBT, Charlotte; and retailer mailing from WLW, Asheville, N.C. Effect of these mailings is to inform retailers of major air advertising campaigns

set "minimum" or "maximum" contract specifications but network and spot advertisers on the station do pay for what they get since WLW's costs for merchandising are figured into its published rate card.

The latest in a steady stream of razzle-dazzle merchandising plans to come from WLW is one called "POP!" —meaning "point-of-purchase." In the "POP!" plan, more than 1,000 leading supermarkets and nearly 500 drug outlets in the station's four-state coverage area are tied in as part of a huge merchandising deal which includes such "for-free" services as:

(1) Distribution checkups by WLW experts on retailers, (2) building store displays, using the manufacturer's own materials, (3) attitude surveys, to unearth the feelings of retailers about products, (4) special demonstrations of new and unusual products to the trade and the public, (5) extensive station mailings of letters, post cards, etc. to local retailers and wholesalers, (6) stores and pictures in the WLW-published "Buy Ways," a merchandising house organ sent to thousands of retailers, (7) audience promotion stunts and ads in various printed and outdoor media which sometimes plug the advertiser or product, (8) publicity support, which functions as an indirect form of merchandising, (9) WLW-cre-

ated in-store displays in food and drug outlets, (10) special displays and product sales research in "test stores," (11) research follow-ups on brand-preference changes caused by an air campaign, (12) assistance at sales meetings by WLW personnel in describing the details and results of air advertising, (13) monthly product-listing ads in retail trade papers in the station's area, and (14) various "special handling" promotions and merchandising stunts created for specific advertisers which interlock with those listed above.

In all fairness, it should be pointed out that WLW maintains a regular staff of some two dozen men who operate as "teams" in the station's listening area to handle merchandising, and practically nothing else. That's about as many people as the majority of small and many medium-sized stations have on their entire payroll.

**WGAR, Cleveland** This station is one of the growing number of outlets which use some form of merchandising based on tie-ins with chain stores. Its plan is called MerCHAINdising and entitles food advertisers to end or dump displays in 197 Kroger and A&P stores throughout the WGAR coverage area. The advertiser qualifies for this

support with a minimum expenditure of \$250 per week for 13 weeks.

WGAR's Robert Smith reported on the success of MerCHAINdising in these terms: "Lusty sales increases continue to reward participants in our MerCHAINdising plan. More than 20 advertisers spending nearly \$100,000 have realized boosts in sales volume of from 15 to 200%, helping their distribution as well as their immediate sales. Latest advertisers to reap the benefits of MerCHAINdising are Bab-O, G. Washington Coffee, Peter Paul, Mazola Oil, Carr-Consolidated Biscuit Co., Durkee's Margarine, Fab, Rival Dog Food, and Coca-Cola."

**WNAX, Yankton, S. D.** This 5 kw. farm-area outlet offers extensive merchandising without setting formal limits and contract minimums. According to WNAX, "each client's problem is worked out as an individual case, on the basis of the client's needs."

In brief, WNAX offers advertisers the following merchandising support without extra charge: window displays in the WNAX building in Yankton, plugs in the station's own merchandising house organ, advance letters to a list of some 12,500 retailers and wholesalers in a five-state area, personal calls on wholesalers and jobbers, point-of-

**(Continued)**

purchase materials which plug the advertiser keyed to certain specific WNAX local shows and to some network shows, occasional product plugs in regular WNAX display ads, special handling and distribution of the advertiser's own display materials, route lists of local merchants, some survey facilities, and plugs in WNAX's periodic special promotions such as the station's annual five state bowling meet.

"In many instances," states WNAX Promotion Manager Dick Harris, "we've given a small advertiser with a schedule of 26 or 52 spot announcements on the station more merchandising support than we've given another advertisers spending many times that budget. The reason is this: The smaller advertiser was in need of our merchandising services, whereas the same thing for a large advertiser who is geared to do his own extensive merchandising would be eyewash."

"Were we to have a set formula of 'X' amount of merchandising for a schedule of 'X' dollars," Harris added, "I'm sure we'd find ourselves spinning our wheels because we had committed ourselves to a merchandising program whether or not it was of value to the advertiser. Very seldom, however, have we received an unreasonable request from an advertiser for merchandising."

**WLS, Chicago** Like a growing number of radio stations, this 50 kw. clear-channel station prefers to center its merchandising around a specific plan for grocery-sold products.

WLS's merchandising is focused on a plan called "Operation Grocer." which works in the following way:

1. WLS has a written agreement

**Air tie-ins**

*Everything from car cards to crossplugs in retailer advertising is utilized by stations in merchandising campaigns to call attention to (a) the air-sold products, (b) client's programs, and (c) the station itself. At left are typical station tie-ins and supporting advertising. Top to bottom: A car card from WILK, Wilkes-Barre; counter card from WBT, Charlotte; WTOP, Washington tie-in grocery ad; KFYR, Bismarck, N. D. window card for Standard Oil news series; KFI, L. A. display cards for grocery store "Value Week" promotion*

Standard Oil, its agents and dealers



Chuck Schoregge and the News

10:00 p.m. 'CST' on KFYR on your dial at 550



with 11 leading Chicago food retail groups (A&P, Kroger, Grocerland, etc.) whereby each of them gives merchandising and advertising preference to certain grocery-sold products qualifying by means of minimum advertising schedules on WLS.

2. Each week, one of the 11 store groups is featured in the "Operation Grocer" arrangement. During the week, this store chain conducts a special sale of WLS-advertised grocery products. The following week, the promotion and merchandising moves on to the next store group in the list.

3. During a promotion in a particular store group, the advertisers who qualify—by having bought a minimum of six one-minute announcements per week for a minimum of 13 weeks in any WLS participating show, for instance—receive heavy merchandising support.

This includes: special store sales and featuring, featuring in sales bulletins, special plugs in newspaper ads placed by the food groups, shelf-talkers within stores to highlight air-sold products, large window banners which plug each product an average of three times in 13 weeks, special product mentions in store circulars distributed to the public, and extra tie-in advertising including brand-name mentions in round-up announcements which plug on WLS all the featured products and the cooperating store chains. Participation in WLS's *Feature Foods*, a premium-rate show, also earns the above merchandising, but adds special tie-ins which are a regular part of this syndicated, multi-market program.

By restricting merchandising to grocery-sold products only, WLS feels that it can throw more promotional weight behind them than by offering merchandising to all comers. A typical report on results of the WLS approach from the Certified Grocers of Illinois (one of the participating chains) stated that there was "an average increase of 13 to 14% per week in all items promoted and advertised during the WLS sale" as compared to the previous month. On specific grocery-sold items, the sales jumps on grocery-sold products have been as high as 167% because of WLS's radio-plus-merchandising deals.

**WWDC, Washington, D. C.** A 5 kw. Mutual affiliate in the nation's

capital, WWDC concentrates on skillful programming for local tastes. WWDC's merchandising efforts are an important part of this "community integration," and are not lined up in a formal plan.

WWDC's basic merchandising includes: setting up window displays which plug both the products and the station, circularizing the retail trade, making personal calls on jobbers and wholesalers to point up fact that a particular product is due to be advertised on the station, making pilot surveys in key stores (usually, food or drug) to check the effectiveness of the air advertising, special tie-in featuring of drug products in the Peoples Drug Stores chain (65 stores) with window displays for two weeks each month, and personal appearance of WWDC talent (disk jockeys, mostly) in retail stores to demonstrate or plug the advertiser's product. Naturally, WWDC is more inclined to put a "maximum effort" behind a leading client with a heavy schedule, but the station tries to do some merchandising for all clients.

"The most important result of our merchandising efforts is that no sponsor has ever cancelled out a schedule when a merchandising tie-in is in effect," WWDC's Irv Lichtenstein told SPONSOR. "Secondly, sponsors who have been getting our merchandising treatment insist on a continuance when renewal time comes around, and some are even willing to pay extra for it."

**WWL, New Orleans** One of the best-known radio outlets in the South, 50 kw. WWL states its merchandising policy as follows: "We spend a set percentage of the gross amount of a client's contract. In some cases, where a sponsor spends large sums on a continuing basis, or has a number of products on the station—as for example Vicks cold remedies—we may spend more if they have a special problem which we feel justifies the additional expenditures."

Generally speaking WWL provides these services to advertisers as merchandising assistance:

(1) Mailings to the trade of various types to point up to grocery and drug wholesalers and retailers that campaigns are starting, (2) personal calls with a manufacturer's representative on leading buyers, although WWL won't "pressure" retailers to stock an

untried line, (3) point-of-sale displays throughout several leading drug and grocery chains, for which WWL has paid contracts with the chains rather than store-space-for-airtime deals, (4) participation in various local sales meetings of WWL advertisers, sometimes even staging them at the station, (5) "special assistance" to clients, which WWL's Promotion Director Ray Liuzza defines as "all the little things and big things we do for advertisers which for the life of me defy categorizing," and (6) a heavy schedule of on-the-air and in-print audience promotion.

Although WWL promotes its merchandising activities to potential clients, the station's management is careful to avoid the pitfall of using it as a substitute for good programming. "We know our merchandising helps WWL saleswise," states Ray Liuzza, "but we do not sell our facilities merely on that basis. It is a part of the over-all package we sell, just as our programming, coverage, power, clear channel, and for that matter our Farm Service Department, are parts of our over-all sales picture. Merchandising is a 'plus' we offer our sponsors to help them through the full cycle of selling, from consumer air advertising through point-of-sale."

**WDSU, New Orleans** Like its neighbor station in the Crescent City, 5 kw. WDSU considers merchandising an "automatic function" and feels that "all advertisers are entitled to, and receive, some merchandising support." However, WDSU doesn't scale merchandising activities precisely to client expenditures (although, obviously, the biggest clients would get the biggest break).

As summarized by Promotion Manager Marion Annenberg, WDSU offers merchandising aids such as these "on a continuing basis, not to hit all at once merely to impress a client but timed to provide the client with the best possible results":

(1) Mailings to dealers and wholesalers, etc., consisting of jumbo post cards, letters, and the like, (2) WDSU monthly trade newsletters, "Grocery Briefs" and "Drug Briefs," (3) dealer calls, where a WDSU representative goes along with the advertiser's staffers to arrange for tie-in displays, or later to make spot surveys, (4) newspaper

### **(Continued)**

audience promotion ads and on-the-air plugs, which don't mention products but which call attention to local shows which have participating advertisers, (5) publicity and other audience promotion follow-ups, and (6) ads in drug and grocery trade publications in the WDSU area.

Points out WDSU promotion specialist Annenberg: "The actual merchandising support is but one phase of our entire merchandising set-up. At the end of approximately the first six weeks of a schedule, the client is sent a brief report of our activity to date. This is then followed up with a more formal and complete report. These two functions have become systematized—but our merchandising itself has not!"

**WQXR, New York** Merchandising is usually thought of by clients in terms of the biggest network outlets in a market, or the more aggressive, disk-twirling independent outlets. New York's sedate 10 kw. WQXR, which programs high-brow music for a select-but-loyal audience of music lovers, shows that the specialized independents

such as those who program for certain musical tastes, like Detroit's WJBK, or racial groups, like Atlanta's WERD--can do their share of merchandising too.

WQXR maintains extensive dealer lists, and sends out regular mailings announcing campaigns with everything from miniature mailers to four-page folders in color. Advertisers with multiple outlets receive neatly printed posters in keeping with the cultural type of programs the station offers, or else WQXR staffers work with the advertiser in setting up his own displays. Since WQXR publishes a "Monthly Program Guide" with a paid circulation of some 60,000 (as big as many a small-market newspaper), free ads in the "Guide" that contain product plugs are apportioned monthly to the station's leading clients on a regular rotating basis.

Other merchandising gimmicks by WQXR take the form of a special "Dining Out" bulletin, sent free to listeners by two daily restaurant participation shows, at the rate of some \$1,000 a month; special envelope stuffers for "service" or institutional clients; and various on-the-air and in-print publicity and audience promotion.

States WQXR's Mary Rice Anderson, "No cut-and-dried rule for a maximum amount of merchandising or size of contract determines WQXR's merchandising aids to its advertisers. Each case is considered from many angles, and any reasonable request is granted. Most of our merchandising is free, though, in many instances, the client pays all or a part."

**WIP, Philadelphia** A further development of the merchandising technique whereby a particular category of radio advertiser (food, drug, grocery-sold, etc.) receives the bulk of the station's merchandising is the big premium-rate show around which special merchandising gimmicks have been built for the benefit of the show's participating clients. By this method, a great deal of promotional pressure can often be brought to bear for a small group of advertisers in a large market, as opposed to the "shotgun" treatment of limited merchandising which some stations set out to give all or most advertisers.

With their added merchandising gimmicks, these participating shows—such as the *Housewives' Protective League* on the CBS-represented outlets like WCCO, KMOX, WEEI, KFI, etc., and the syndicated *Feature Foods* show in several leading markets are therefore a sort of "package" which combines air advertising with extra-fancy, guaranteed merchandising.

Such a show is found typically in 5 kw. WIP's five-year-old *Kitchen Kapers* program, aired on weekday mornings from 9:15 to 9:45. (Another WIP show, *Mary Biddle*, similarly offers fancy merchandising at a premium price, but is also available to sponsors at a lower rate minus the merchandising.)

WIP is a firm believer that "all promotion and merchandising should be sealed in proportion to the advertiser's expenditures" but Promotion Director Ed Wallis adds that "merchandising in its fullest concept...should be available...through special programs offering such merchandising and carrying premium rates" since many merchandising-conscious advertisers are willing to pay extra to get a good brand of it.

Advertisers using *Kitchen Kapers* on WIP (minimum deal: two announcements per week for 13 weeks) get a fancy package of promotion, merchan-

dising and air advertising, for their products, which consists of:

(1) Letters and other mailings to all chain store buyers and managers, announcing the campaign, (2) retail calls on chain stores, to discuss the campaign and improved product displays, (3) store tie-ins and plugs for *Kitchen Kapers* products in the store's advertising, (4) special sales of the air-sold products in major chains, (5) extensive on-the-air plugs and announcements on WIP, (6) extensive in-store displays, including giant posters, special arrangements, end displays of advertiser's products, (7) trade press advertising, (8) continuing audience promotion and publicity in a wide variety of media aimed at the public.

An outstanding feature of this "package" deal is that the *Kitchen Kapers* show is constantly on a local road tour of Philadelphia and Camden clubs, charity organizations, churches, lodges. These "remote" broadcasts are a merchandising special unto themselves. Big product displays and product sampling is provided at such broadcasts—an art which WIP has perfected in the five years that it has aired the show. Upwards of 15,000 women annually see this merchandising showcase in its tours, and the effect of the commercials in the live show plus the plugs garnered in its tour, is sizable.

WIP, it should be pointed out, does not start and stop its merchandising with its star attraction, *Kitchen Kapers*. The station also participates in such MBS network merchandising deals as the recent "Look, Mom—It's a Picnic!" and tries to do some kind of merchandising and/or promotion for virtually all of its network and spot clients. However, the daily participation show receives the lion's share of the station's merchandising support.

**WCSH, Portland, Me.** Merchandising is by no means confined to the big outlets in the largest cities, although their campaigns are more splashy and likely to attract the attention of leading clients. Representative of the type of merchandising done by air outlets in smaller markets are the efforts of WCSH, a veteran radio outlet of 5 kw. in Portland, Me. As stated by WCSH Promotion Director Linwood T. Pitman, they are not defined by formal limits, but generally include:

(1) Letters or post cards to local trade outlets that handle the air-sold product, since the station maintains lists of some 400 retail grocers, 150 druggists, plus lists of department stores and other retailers, (2) occasional newspaper tie-in advertising, with the advertiser or distributor helping to cover costs, (3) occasional in-store displays for local or network programs, but without any steady or contract arrangements, (4) calls on local dealers by local air personalities on WCSH to plug a sponsor's programs.

**CFRN, Edmonton, Alberta, Canada** Canadian stations are following the merchandising trend, often patterning their efforts on those done in the U.S. Among stations north of the border doing merchandising is Edmonton's 5 kw. CFRN, whose publicity director, Isobel McDonald, states that the station's merchandising policy is "still growing." Wrote Miss McDonald:

"Our basic merchandising for accounts placed directly with the station, or for our more popular half-hour network shows, is as follows:

"Letters to dealers throughout the coverage area telling them of the campaign and urging them to place the product on the counter or in the window to increase the effective selling of the campaign. A product that is beginning sales in our market area receives help through letters to wholesalers.

"A special gimmick used for the 'Tomato Time' campaign for Campbell's Soups last year was an island display of tomato products with a loudspeaker and a recorded pitch to the passing customer, telling them about Campbell's products. It incorporated Camp-

(Please turn to page 90)



### Follow-through

*Often merchandising plans go beyond simple store displays and point-of-sale promotions. Stations will in some cases cooperate with a client's sales force in many ways, from making calls on retailers to doing research to trace the effectiveness of a merchandising campaign. Seen at right, top to bottom: WWL's Ray Liuzza calls on local retailer; WCAU, Philadelphia, "Shoppin' Fun" show, which originates as a complete package from local food stores; WGAR's "MerCHAINdising" operation; WOR's N. Y. "Consumer Test Panel"*

## The merchandising problem

### 4. What direction should be taken by merchandising? Here are latest recommendations

Increasingly controversial, radio station merchandising today poses a major problem to both advertisers and stations. Agreement is lacking on everything from the size of the station call letters in a poster to the methods by which the merchandising costs should be paid, as earlier articles in this section on merchandising have indicated. Many executives therefore are asking today: "In what direction should merchandising travel in the future for the benefit of all concerned?"

Here, too, there is lack of agreement. Among the ranks of clients, agencies, representatives, and stations the opinions on what should be done about merchandising run all the way from "We need much more merchandising by stations" to "Let's cut out radio merchandising entirely."

Many stations and admen, however, have thought long and seriously about the future of this extra promotional activity, and have some useful or interesting recommendations to make. SPONSOR herewith presents a cross-section of such "whither-merchandising?" proposals:

\* \* \*

#### What stations recommend

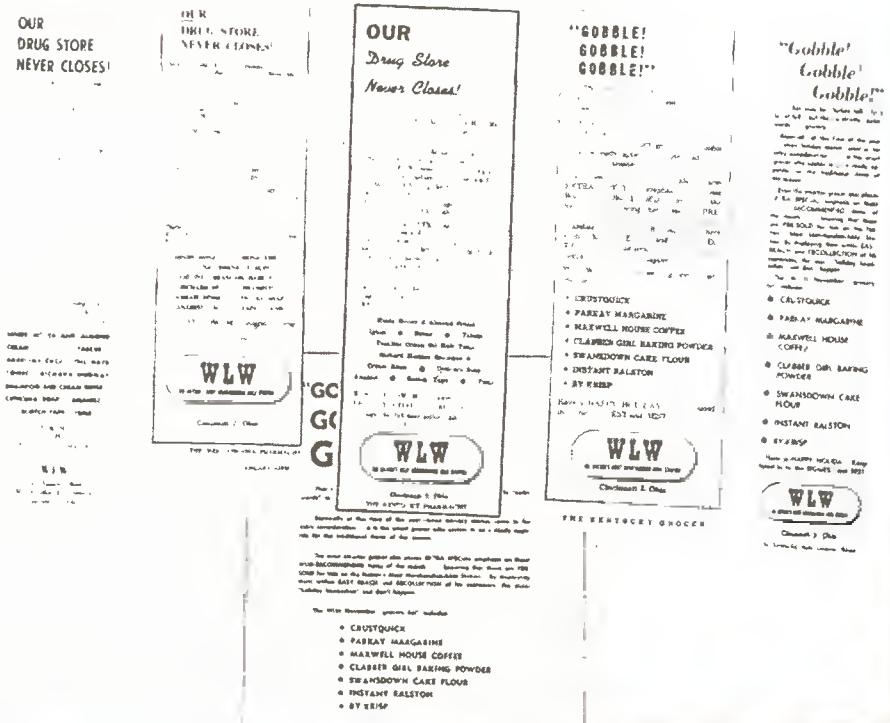
Some of the country's leading stations, as comments presented elsewhere in this section show, see merchandising as

an opportunity to increase their revenue.

#### Biggest merchandiser

Cincinnati's *WLW* is undisputed Tiffany's among stations who merchandise their air advertisers, and has set the pattern for today's trend. *WLW* merchandising promotions tie in some 1,000 grocery stores, 500 drug stores in the station's big four-state area with every type of merchandising gimmick. At left: *WLW* rents space on the city's cabs on an annual basis, plugs periodic stunts like "Advertised Brands Week." Few stations, of course, are equipped to duplicate the amount of merchandising that *WLW* offers to its advertisers.

# MERCHANDISING TRADE PAPERS DRUG — GROCERY



a dangerous tide which can drown the industry in a sea of rate-reducing, prestige-reducing competition disguised as "merchandising."

One leading Midwest radio station voiced its recommendation in the form of a question:

"Don't you honestly believe that the same time, effort, and money that such activities cost could be better directed into improving a radio station's program and physical facilities, thus making it a better buy for any advertiser?"

Other stations queried by SPONSOR made comments along similar lines. Here are a few:

- "No more than the bare minimum. If an advertiser wants fancy point-of-sale merchandising, he should do it himself or else pay extra."

- "This isn't our job. Radio stations should air programs, and then sell them and the adjacencies. The industry will be better off if stations confine their outside activities of this nature to audience promotion."

- "I say, 'Cut out the merchandising.' Too many clients are using it as an excuse to get what amounts to a rate reduction. Also, too many stations are propping up their rates with it. Let's be realistic."

On the other hand, many a station that has tried merchandising finds it a useful extension of air advertising and recommends that radio stations everywhere embark on it in some form. Typical of such comment are the remarks of an executive of a 50 kw. outlet on the West Coast:

"More and more consumer products are being sold in self-service grocery and drug stores where the effects of good air advertising are diluted by everything from poor shelf positions to uninformed clerks. Air advertising presells the consumer on a brand. Dealer tie-ins—which we call 'merchandising'—are increasingly essential today, and radio should do everything it can to provide more of them."

Apart from recommendations which grow out of "for" or "against" feelings, several stations made proposals to SPONSOR which dealt with possible improvements in their relations with sponsors and ad agencies, and for a more equitable distribution of the costs of merchandising. A few:

- "Good merchandising is mighty expensive. I certainly feel there's a place for station merchandising, but it

ought to be set up as a special department of a station whose services are available to advertisers at an extra price."

- "Merchandising should be restricted to premium-price shows which include the costs of merchandising in the over-all show costs. This way, a better job can be done for advertisers who feel they must have merchandising, and are willing to pay for it."

- "Advertisers should not sit comfortably on the sidelines and watch a station knock itself out promoting a program or a spot campaign. The very least a program advertiser could do if a station has arranged a special store featuring or sale, for instance, is to plug the merchandising during the show."

- "We're often up against agencies who make a point of trying to line up merchandising for their clients. We have no argument against that, if the requests are within reason. But I think agencies would get more uniform merchandising, and better results, if they would make a point of cooperating with stations in the planning of merchandising campaigns, and adapting what a station has to offer to what a client needs."

As these remarks indicate, merchandising is still in the evolutionary stage. There are no such things as industry standards for merchandising, as there are for, say, program lengths or commercial length. So far, the National Association of Radio and Television Broadcasters has not issued an analysis. But pressure from stations which are bewildered as to just how far to go in merchandising may set the NARTB

to reviewing the situation and setting up standards.

### What clients recommend

Like the NARTB, the Association of National Advertisers has not adopted any resolutions or made any general recommendations on the subject of station merchandising. As gathered by SPONSOR, opinion among advertisers on how merchandising can be improved varies widely (one big reason why ANA has no particular stand).

However, some leading clients all of whom were involved in merchandising arrangements with stations or networks—did make comments, such as these:

- "Too much station merchandising is of the routine variety, the 'As advertised on WXXX.' There's no master plan to it, and it looks the same for different advertisers. Stations should try to gear more of their merchandising to pushing specific radio programs and products, and less to pushing the station's call letters and frequency."

- "Costs of merchandising, when they're included as part of the rate card price, are spread unevenly over different types of sponsors. Our products don't lend themselves easily to merchandising, and therefore we get only token support. But we pay just as much for time as the guy who's getting the cream of the merchandising."

- "As an advertiser, I'm always a little suspicious of media that offer fabulous merchandising deals. Too often in the past, I've found that this merely covers up weaknesses in circulation, or attempts to bolster a rate.

(Please turn to page 97)

## Merchandising recommendations

SPONSOR, on the basis of its industrywide survey, recommends the following guideposts to stations in rendering a reasonable merchandising service.

1. If advertisers want something beyond what stations are set up to deliver, stations should charge for it on a businesslike basis.
2. To acquaint distributors, chain executives, district managers with air campaigns, stations should employ a merchandising contact man.
3. In their desire to do merchandising, stations should not neglect audience promotion (which includes merchandising elements). The two services can often be combined to client's best advantage.

# TRIPLE THREAT POWER

Most Powerful TV Station  
in Syracuse



## PROGRAMMING

Programs from three major networks...CBS, ABC, Dumont, and excellent local shows.

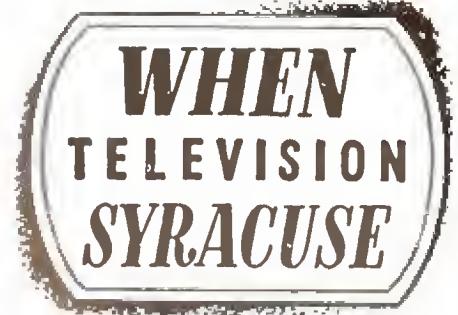


## PROVEN RESULTS

See your nearest KATZ  
AGENCY for time on Central  
New York's most looked at  
television station.



CBS • ABC • DUMONT



### **Philip L. McHugh**

Director Radio & TV  
Tracy Locke Co., Inc., Dallas

Many an office-bound Eastern agencyman would raise a polite eyebrow at the sight of Phil McHugh's expense sheet. Recently, a week's itinerary read like this: "Sunday, Oklahoma City, recording for Light Crust Flour; Monday, Colorado Springs, to put new Borden and Budweiser announcements in production at the Alexander Film Co.; Tuesday, KPRC, Houston, with Jack Harris and Jack McGrew; Wednesday through Saturday, home office in Dallas; Sunday, back to Oklahoma City for more recordings at WKY."

Phil explains all this perambulation by saying: "The client of a regional agency expects and gets a great deal more service for his advertising dollar. He expects a better understanding of his problems and quicker results in his advertising. This means that the agency has to produce more effectively and efficiently to keep ahead of the competition, whether it is national, regional, or local."

Needless to say, a regional agency (even in Texas) can't afford to take the provincial approach. As Phil puts it: "Tracy Locke, the largest and oldest agency in the Southwest, is completely departmentalized with a modern research department checking on the effectiveness of the rest of the team. A constant cost-per-1,000-home analysis on every announcement and program the agency has on the air keeps the radio/TV director on his toes trying to get the client the constantly decreasing cost-per-1,000 he expects. Our clients must think we're doing just that: Radio/TV billings are up 400% in two years."

Although Phil has been in the agency end of things for less than three years, his broadcast background is a solid one. While classmates with polysyllabic names were on the gridiron gaining fame as "The Fighting Irish," Phil was devoting his non-curricular hours at Notre Dame to writing, directing, and announcing several hours of programs a week from the studios on the campus over the CBS outlet, WSBT, in South Bend.

Joining CBS in 1938, Phil went through the usual apprentice training and was a full-fledged director when he took a leave of absence in September 1941 to accept a Navy commission. During the next five years he moved back and forth between special radio projects and regular sea duty. Phil returned to CBS for three more years; then became executive producer with Brown Radio Productions in Nashville. He joined Tracy Locke in Dallas as director of radio and TV in February 1950, and has ridden the air media boom there ever since.

★★★

**F**OUR months after WFAA opened *The Early Birds* show, the station held an audience contest to find a better name. Response was a ringing protest reminiscent of James Kimbrough Jones' fiery declaration on the floor of Congress in 1881. Congressman Jones was passionately opposed to changing the name of Arkansas. Listeners to WFAA's *Early Birds* were no less vehement in their defense of a name the station brass thought too corny.

It all began in March, 1930. Forty-five minutes of early morning music and nonsense was ready to go... only the name appeared doubtful. That doubt was erased by the ensuing contest. Twenty-two years later, *The Early Birds*, the oldest continuous variety show in radio, has yet to lay an egg.

## *"...change the name of 'The Early Birds'? Never!"*

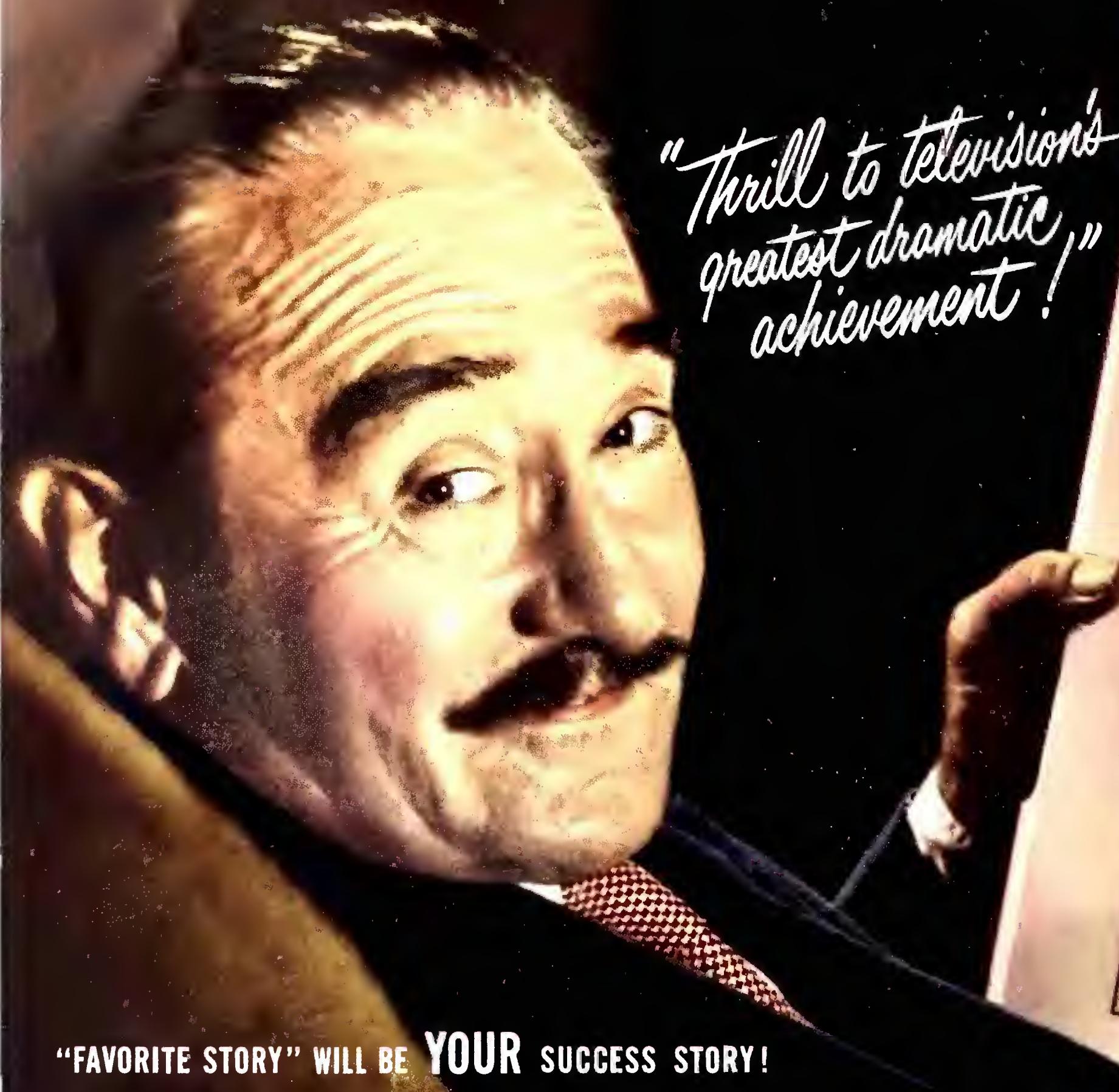
**after 22 years  
we think it the  
most beautiful name  
we know!**

Matter of fact, *The Birds* take to the air so well that in September this year their schedule was expanded from six to seven days a week! They're currently feathering the nests of fourteen sponsors — and almost that number are standing in line with automatic contracts.

A saying is popular around here now: fancy names are for the birds — it's what you do with a show that counts. *The Early Birds* have sold everything from soup to nuts. Ask the Petry man to tell you more. Call him today!



EDWARD PETRY & CO., NATIONAL REPRESENTATIVES • ALEX KEESE, Station Manager • RADIO SERVICE OF THE DALLAS MORNING NEWS



"Thrill to television's  
greatest dramatic  
achievement!"

## "FAVORITE STORY" WILL BE YOUR SUCCESS STORY!

Week after week, story after story, the most vivid and exciting dramas ever presented to any audience anywhere!

- **STORIES** that leave this week's audience eager for next week's show!
- **SCRIPTS** sparkling with the creative genius of Lawrence and Lee!

- **ACTORS** . . . always the perfect cast . . . a galaxy of headliners!
- **SETTINGS AND COSTUMES** an artistic triumph for each program!
- **MUSIC AND DIRECTION** fresh and vigorous that make each program come vibrantly alive!
- **PROMOTION** . . . finest array of merchandising aids in TV history!

NOT ANYWHERE, BY ANYONE, HAS TELEVISION BEEN SO HANDSOMELY AND LAVISHLY STAGED

ZIV TELEVISION PROGRAMS, INC.

Proudly Presents

# ADOLPHE MENJOU

## FAVORITED STORY

YOUR STAR AND HOST IN

Produced with a master's flair...

EVERY HALF HOUR A COMPLETE STORY...  
A VIVID AND REWARDING EXPERIENCE  
IN TELEVISION DRAMA!

The first name in  
outstanding  
television production

ZIV

ZIV TELEVISION PROGRAMS, INC.  
1529 MADISON RD., CINCINNATI, OHIO  
NEW YORK  
HOLLYWOOD

WASHINGTON

MONTANA

KXLY-Spokane

## The XL Stations

KXL—Portland

OREGON

IDAHO

KXLK—Great Falls

KXLJ—Helena

KXLF—Butte

KXLQ—Bozeman

The Greatest Single  
Advertising Medium In The  
*Fast Growing-Wealthy*  
Pacific Northwest

THE XL STATIONS

KXL—Portland

KXLY—Spokane

KXLF—Butte

KXLK—Great Falls

KXL—Missoula

KXLJ—Helena

KXLQ—Bozeman

New York 17, N. Y.  
347 Madison Avenue  
The Walker Company

Hollywood 28, Calif.  
6381 Hollywood Blvd.  
Pacific Northwest Broadcasters

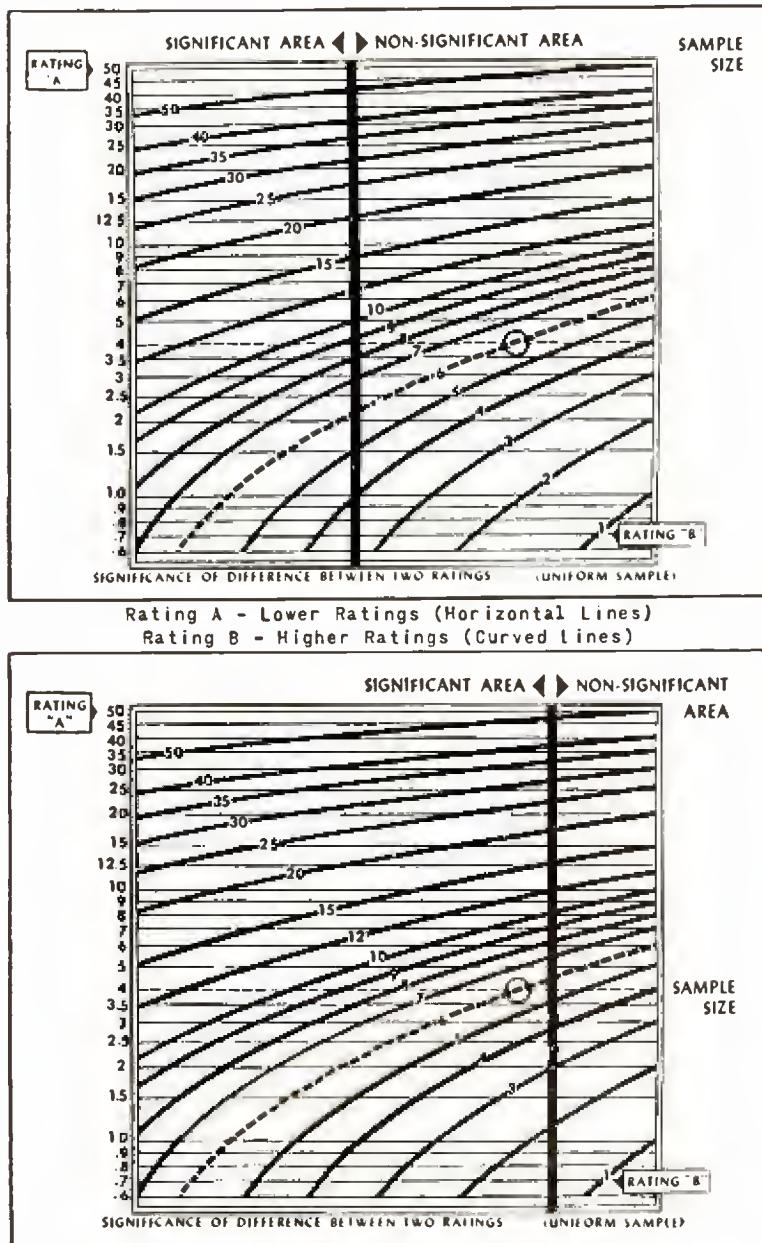
San Francisco 4, Calif.  
79 Post Street  
Pacific Northwest Broadcasters

Chicago 1, Illinois  
360 North Michigan  
The Walker Company

## What's New in Research?

**Difference between one rating and another may be "statistical error" if sample size isn't large**

How important is the difference between a 4 and a 6 rating? On the answer to that question frequently hinges the decision on what station a timebuyer selects. But a booklet prepared by John Blair & Co. demonstrates with charts and figures that the difference between a 4 and a 6 is not significant unless the size of the sample used is large enough to rule out large statistical errors. The chart immediately below, for example, shows first the situation which prevails when the sample size is 225. In this chart the curved line representing a rating of 6 crosses the horizontal line representing a 4 (see circle) within the "non-significant" area. Not until the sample size has been increased to 1,800 calls (second chart) does the intersection of these two ratings fall well within the "significant" area. Not just a "gimmick," the Blair research is based on well-established statistical principles. A complete set of charts and mathematical addenda is available to admen and researchers from John Blair & Co., 150 East 43rd St., New York, N. Y.



# KELLO

SIOUX FALLS SOUTH DAKOTA  
5000 W. NBC

Serving and Selling the Richest Corner of Four States with 99.3% Radio Homes

announces the appointment of

THE  
O. L. TAYLOR COMPANY  
as

National Representatives

HOMETOWN JAMBOREE . . . Plays 48 towns per year in KELLO Primary. Amateur contests, plus professionals, plus the search for Mr. and Mrs. South Dakota. Full page promotion weekly in the Sioux Falls' Daily Argus Leader, plus extra hometown rural page. \$200.00 per ½ hour.

MARIE HORTEN . . . Sioux Falls' Women's Show

LITTLE OSCAR . . . Sioux Falls' Only Daily Live Talent Show

FARM NEWS . . . South Dakota's farm news by South Dakota's Farm Authority, Les Harding. On the air at farm listening hours.

### TRI-STATE COVERAGE

.5 MV Area	700,000
51 Counties	207,000
Population	700,000
Radio Homes	207,000

### PRIMARY & SECONDARY COVERAGE AREA

87 Counties	1,250,000
Population	1,250,000
Radio Homes	354,000

Call collect 124-1111. Broadcast 124-1111

"The First With The Best in The Upper Midwest"

# KELLO

SIOUX FALLS SOUTH DAKOTA  
5000 W. NBC

# SOAPS - TOILETRIES



**REPRESENTING  
LEADING RADIO STATIONS:**

**EAST, SOUTHEAST**

Boston-Springfield	WBZ-WBZA
Buffalo	WGR
Philadelphia	KYW
Pittsburgh	KDKA
Syracuse	WFBL
.....	
Charleston, S. C.	WCSC
Charlotte	WIST
Columbia, S. C.	WIS
Norfolk-Newport News	WGH
Raleigh-Durham	WPTF
Roanoke	WDBJ

**MIDWEST, SOUTHWEST**

Des Moines	WHO
Davenport	WOC
Duluth-Superior	WDSM
Fargo	WDAY
Fort Wayne	WOWO
Indianapolis	WIRE
Kansas City	KMBC-KFRM
Louisville	WAVE
Minneapolis-St. Paul	WTGN
Omaha	KFAB
Peoria	WMBD
St. Louis	KSD
.....	
Beaumont	KFDM
Corpus Christi	KRIS
Ft. Worth-Dallas	WBAP
Houston	KXYZ
San Antonio	KTSA

**MOUNTAIN AND WEST**

Boise	KDSH
Denver	KVOD
Honolulu-Hilo	KGMB KHBC
Portland, Ore.	KEX
Seattle	KIRO



# FREE &

*Pioneer Radio and*

# **ANNOUNCER SAID YOU COULD GET IT FOR ME!"**

**O**ne of the amazing things about radio is the *personal equation* that builds up between announcer and listener — a powerful and persuasive human relationship that never, never, never exists between a reader and, say, 24-point Caslon Bold Italic.

Whether you are a top executive or the newest cub in advertising, you know that *sales* do depend largely upon this very quality — and that RADIO can give it to you in far greater degree than printer's ink.

National Spot RADIO also gives you the *ultimate* in advertising coverage, advertising impressions-per-dollar, advertising flexibility, advertising efficiency. Media buyers yet unborn will be using Spot RADIO effectively. The economics of the communications industry permit no other thoughtful conclusion.

# **PETERS, INC.**

*television Station Representatives*

*Since 1932*

NEW YORK  
CHICAGO  
ATLANTA  
DETROIT  
FT. WORTH  
HOLLYWOOD  
SAN FRANCISCO

*Effective Dec. 6*  
**NEW TELEPHONE NUMBER  
FOR OUR NEW YORK OFFICE**  
~~Plaza 0-6022~~  
**Plaza 1-2700**

# FURNITURE ITEMS

SPONSOR: Jorrie Furniture Co.

AGENCY: Direct

CAPSULE CASE HISTORY: This company, a participating sponsor on the Tommy Reynolds Show (Monday through Friday, 2:00 to 3:00 p.m.), used just one announcement to plug some small cash-and-carry furniture items. In less than 24 hours, 105 of these items—at an average price of \$3.75 each—were sold as a direct result of the one plug. Jorrie's, the first sponsor on this year-old audience-participation show, is still using the program.

KEYL, San Antonio

PROGRAM: Tommy Reynolds Show

SPONSOR: Lo-Calory Food Corp. AGENCY: Grey

CAPSULE CASE HISTORY: This sponsor wanted to promote its RDX Tablets, a dieting aid. The company took three one-minute participations a week on this daily (2:30 to 3:00 p.m.) beauty-advice program hosted by Richard Willis. To circulate the company's special reducing plan (and help boost sales of the tablets), Willis offered the firm's booklet on reducing for 10¢ a copy. After just three mentions, over 10,000 letters with dues poured in.

WNBT, New York PROGRAM: Here's Looking At You



## VENETIAN BLIND PARTS

SPONSOR: Levolor-Lorentzen, Inc.

AGENCY: Friend-Reiss-McGlove

CAPSULE CASE HISTORY: This company manufactures parts for custom-made Venetian blinds, sold nationally. To familiarize consumers with their product and brand name, they offered a free decorating booklet via the Ted Steele Show (daily 2:30 to 5:00 p.m.). Three participations a week (at \$125 each) produced over 2,000 inquiries in a four-week period. Sales of Levolor parts rose 25% in the New York area as a result of this and other video use (two other stations). Firm now uses TV in 10 cities.

WPIX, New York

PROGRAM: Ted Steele Show

## HEADLIGHT-DIMMER

SPONSOR: Row Motor Sales Co.

AGENCY: Direct

CAPSULE CASE HISTORY: To explain and promote the new Autronic Eye (an automatic headlight-dimmer) available on the 1952 Oldsmobile, Row Motor scheduled two announcements per week on WOOD-TV. The company's general manager, Harold W. Rockwell, compared the effectiveness of this advertising with the getting-across of Hydromatic Drive some 10 years ago. He said: "After two years of promotion of Hydromatic at that time, it was less well known and understood than Autronic Eye is after just a month of TV promotion in our area."

WOOD-TV, Grand Rapids, Mich.

PROGRAM: Announcements

# REDUCING BOOKLET

SPONSOR: Lo-Calory Food Corp. AGENCY: Grey

CAPSULE CASE HISTORY: This sponsor wanted to promote its RDX Tablets, a dieting aid. The company took three one-minute participations a week on this daily (2:30 to 3:00 p.m.) beauty-advice program hosted by Richard Willis. To circulate the company's special reducing plan (and help boost sales of the tablets), Willis offered the firm's booklet on reducing for 10¢ a copy. After just three mentions, over 10,000 letters with dues poured in.

WNBT, New York PROGRAM: Here's Looking At You

## OFFICE SUPPLIES

SPONSOR: McQuiddy Printing Co. AGENCY: Noble-Dury

CAPSULE CASE HISTORY: After being hired to print a series of success stories for WSM-TV covering a wide variety of items, McQuiddy decided to see what TV could do for office supplies. They took a short schedule of announcements, then a half-hour program once a week on WSM-TV. One month later, sales for the office supply division were up approximately 20% over the same month of the previous year. By the end of the second month, sales had jumped 55%. No other advertising was used.

WSM-TV, Nashville, Tenn. PROGRAM: American Forum of the Air

## ELECTRIC BLANKETS

SPONSOR: General Electric Supply Corp. AGENCY: Goldthwaite-Smith

CAPSULE CASE HISTORY: To sell its G.E. electric blankets, this account took participations on the Del Courtney Show (3:00 to 4:15 p.m.) three days a week. A mail gimmick was used to test results of blanket sales: A G.E. heating pad was offered to the viewer writing the best letter on why he liked his new G.E. blanket. The first two mentions of this offer brought more than 1,000 letters. G.E. Supply was so satisfied, it decided to sell its vacuum cleaner line on the show, too. Cost: \$65 per participation.

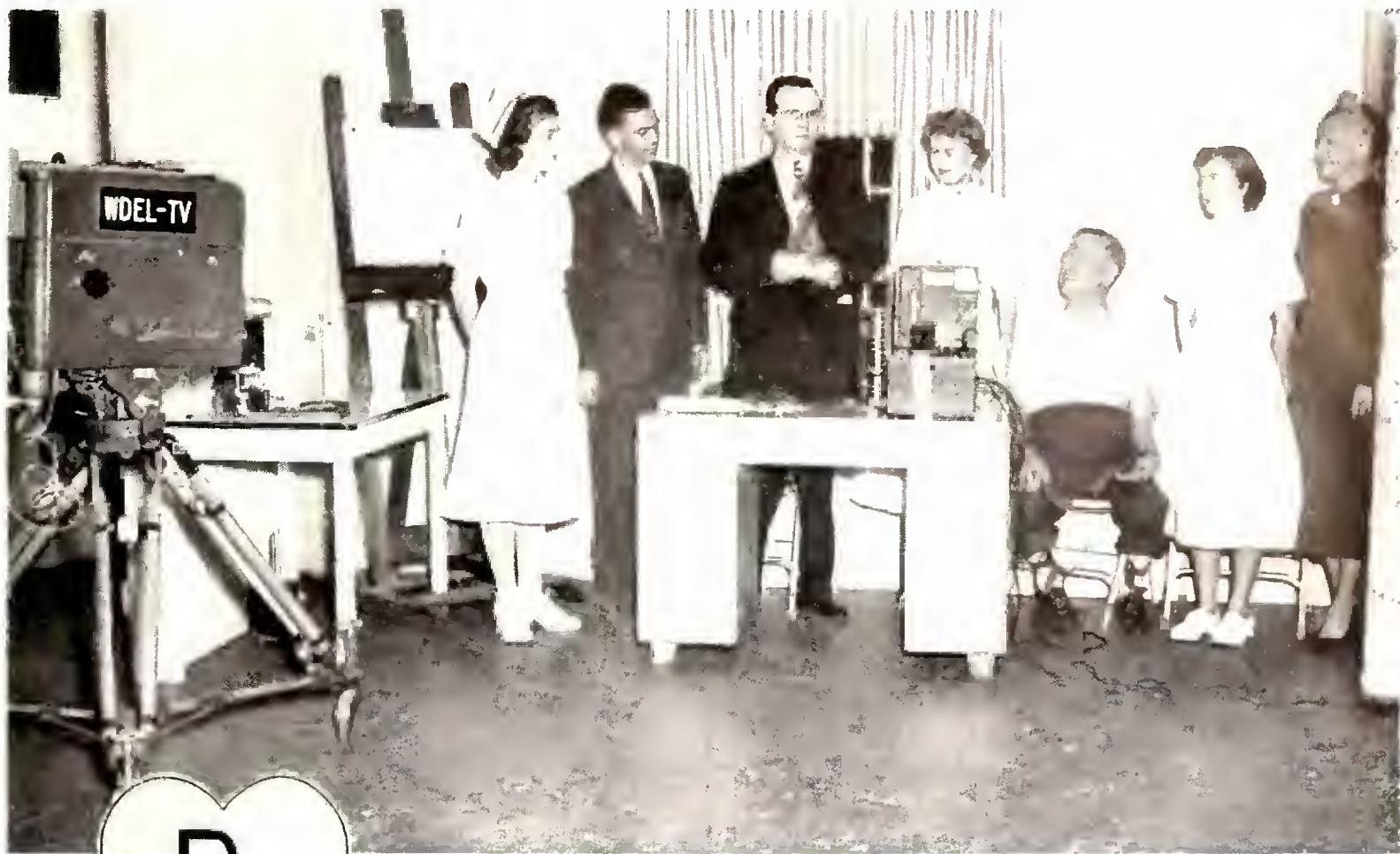
KPIX, San Francisco PROGRAM: Del Courtney Show

## COLORED CLOTH TAPE

SPONSOR: Mystik Tape AGENCY: Geo. H. Hartman

CAPSULE CASE HISTORY: This sponsor was launching its Mystik Tape—colored and printed adhesive cloth tape with a variety of uses—in the Columbus market. It picked Aunt Fran, a lady who tells stories to pre-school moppets daily 4:00 to 4:30 p.m. on WBNS-TV, to sell Mystik Tape Kits, a youngster's play item. Aunt Fran plugged Mystik on alternate Thursdays. The sponsor reports: "At a recent conference of hardware operators, the representatives from Columbus and vicinity reported more Mystik Tape sales than those in any other area, due to Aunt Fran."

WBNS-TV, Columbus, Ohio PROGRAM: Aunt Fran



Miss Claire Figg, Professor Ronkin, University of Delaware; Dr. Edgar R. Miller, heart specialist; Miss Alice Doyle; John Balling, heart patient, Miss Irene Blaskiewicz, and Mrs. Gloria Durham, program hostess



## PRESCRIPTION *for living with your heart*

The substitution of hope and knowledge for fear and misunderstanding is the purpose of a series of programs on heart disease presented weekly by WDEL-TV, in cooperation with the Delaware Heart Association. On "Live with Your Heart," eminent medical authorities appear before the WDEL-TV cameras to discuss the causes, symptoms, and treatment of various kinds of heart disease, and to present the case histories of individual patients. A similar series last year was so well received that the Delaware Heart Association plans an augmented series this fall and winter—proof positive of successful programming. "Live with Your Heart" is one of the many public-service programs presented by WDEL-TV in the interests of healthier, happier living.

**WDEL-TV** WILMINGTON  
DELAWARE

A Steinman Station

Represented by

**WDEL** AM  
TV  
FM

**ROBERT MEEKER Associates**

New York

Chicago

Los Angeles

San Francisco



# Mr. Sponsor asks...

**Does recorded audience laughter add to viewer enjoyment of a filmed TV situation comedy show?**

Eugene C. Holcombe

Advertising Manager  
Special Products Div.  
The Borden Co.  
New York

**The  
picked panel  
answers  
Mr. Holcombe**



Mr. Bundgus

Laughter is certainly infectious, and since a viewer is often beset with a thousand distractions, he may need his television humor cued for him.

In this sense, recorded laughter sets a mood that heightens the humorous environment of a program, and therefore the enjoyment. We've all heard of the character who doesn't know when to cry. When that character is our viewer, he will get his cue from the recorded laughter of the situation comedy, and after a few chuckles, will probably be in a more receptive frame of mind.

But such recorded laughter must be honest and must be spontaneous. When it is dubbed, producers are gambling the very integrity of their program if they do not employ delicate discrimination in evaluating the relative reaction to each gag. One phony burst of applause where it is not merited can lose the viewer's concentration on a dozen genuine jocks.

This is particularly true when dubbed-in laughter is used for production reasons only, either to stretch time or to heighten "reaction" to entertainment valleys of the program. There is nothing quite so infunny as hearing a rollicking outburst of studio audience laughter at a gag that completely misses target. In such cases,

I'm sure that the home viewers go back to the old belief that such laughter is forced applause stimulated by an m.e. out of camera range. And when they suspect the integrity of your show, better watch that slipping Nielsen.

Recorded laughter is a sound device for heightening entertainment, and when spontaneous, it is usually a great asset. But when dubbed, it should only be employed the way a top master chef uses his seasonings—a soupcon here, a dash there, an occasional sprinkle, and only in warranted instances—a whole handful.

JULES BUNDGUS  
*Bus. Mgr. Radio & TV  
Sherman & Marquette  
New York*



Mr. Sharpe

That's not an entirely unexpected question and I, for one, am very happy at the opportunity to answer it.

I don't care who your star or stars are; who your director is and who or how

many topnotch writers compile your situations the contagion of laughter makes a funny situation funnier.

The moving picture theatres are proof enough of that pudding. Look around and listen particularly the next time you are at a movie. In a picture house, any member of the audience that laughs is induced by the laughter of the rest to laugh louder.

So the impression of a funny sequence in a motion picture is there-

fore formed to a large extent not only with what is seen and heard on the screen, but what's heard in the rest of the audience.

That is probably one of the most important parts of our all-over technique in filming *I Love Lucy* for Philip Morris and *My Hero* for Dunhill on television.

For on TV it is a most important problem. The viewer of a comedy sequence on the television screen does not have the benefit of a large number of fellow-viewers surrounding him and infecting him with the contagion of laughter. If he laughs, he either laughs alone or with very few other people in the same room; your situation without any audible laugh-prompting has to be virtually perfect comedy.

Therefore, laughter that is picked up on a sound track from an audience that either sees the show while it's actually being filmed, or from an audience that sees the finished filmed show, has to and does substitute for the audience that watches a picture in the theatre.

DON SHARPE  
*Packager and Executive  
Producer of I Love  
Lucy and My Hero*



Mr. Weinrott

The Greeks had a proverb . . . "Ill-timed laughter is a dangerous evil." Now this writer wants no part of a quarrel with a Greek scholar, nor does he want to tangle with

the producer of a filmed situation comedy employing taped laughter. But if sides must be chosen, the above-signed will string along with the Greeks.

Situation comedies are with us in force and the laughter on the sound tracks is growing more and more forced. If a pratt-fall ensues, taped laughter resounds. So far so good. But when a lead comic turns his head for a regulation take and a bellow results, it's plain downright irritating.

In other words, I'm not a laffer just because the sound track is. I'm a member of an audience in the privacy of my living room and I don't want canned laughter intruding when the situation isn't funny to me.

A number of years ago, the Marx Brothers developed a system of testing laughs before they made a motion picture. They took an excerpt of the comedy they were to put on film, trimmed it down to tab size, and toured the vaudeville and/or picture houses with it. *After* the tour, they knew where the laughs were and the motion picture was shot accordingly.

Perhaps this is one answer to the current problem. If a real audience-laughter-sampling were to be present during filming, and the laughs recorded and noted, tracked laughter could then be added to the finished product with a natural-sounding, natural-sequenced result.

And finally, I, too, love Lucy. And I laugh because it's funny and because when a thing is funny I laugh.

Maybe situation-comedy shows just have to be plain funny and let the laughs come as they will.

LES WEINROTT  
TV Executive  
Ted Bates & Co.  
New York



Mr. Meade

Our experience here at Y&R has left me with the very definite conviction that laugh tracks have a value in situation comedies.

In the early days of television --way back three or four years ago

--we had several situation comedies without laugh tracks, and we now have *Our Miss Brooks* and *I Married Joan* (Please turn to page 82)



## BILLION DOLLAR PRESENT FROM "SANTA CLAUS"!

- That generous old gent, Santa Claus, brings presents to most people only once a year. But down in New Orleans, WDSU is in the position of being "Santa Claus" all year long (366 days this annum)! The reason . . . is the "gift" that WDSU delivers — worth one BILLION dollars!
- Yes . . . the "Billion Dollar New Orleans Market" is WDSU's gift to alert and aggressive advertisers. In addition to a rich metropolitan area, the powerful and persuasive voice of WDSU thoroughly saturates the surrounding trade territory of 17 parishes (otherwise known as counties). This "present" contains over one million persons whose retail buying habits account for the spending of more than one billion dollars annually!
- If your sales picture has been "bad" . . . why not do as so many other "good" boys (and girls) have done. Write a letter to "Santa Claus"—WDSU that is—and let us tell you all about the wonderful "present" we have for your future!

• Write, Wire  
or Phone Your  
JOHN BLAIR Man!





...and now a message from our sponsor



by Bob Foreman

It is gratifying indeed to learn that I have a reader—to be specific, William J. Ganz of the film company of the same name. Bill took the trouble to write me a two-page single-spaced letter regarding my recent two-part masterpiece on the role of the artist in TV copy.

I think I'll use the letter as a point of departure, since Mr. Ganz launched into a subject that I've been meaning to discuss for some time. But first, as they say in the commercials, I want to let my correspondent know that I'm in complete agreement with him, even where he says he takes issue with what I previously wrote.

Bill says there "ain't no such animal" as an artist who understands advertising and the mechanics of television. Maybe so, but that's the breed we should be shaping, Pygmalion-like, right now. We sure need 'em.

Bill suggests that the team of writer-artist be expanded to a triumvirate to include producer. A necessary addition but one I didn't mention, since I felt the writer-artist duet must *start* the copy and then, of course, a production man, whether he be an agency employee or from an outside film concern, be brought into the planning at once. Here not only can the sensible economies be effected but added production-values can be included. The planning stage is where to do this.

And this all brings me to my topic for today—one that Bill Ganz raised. It's a problem faced by all agencemen: that of seeing a commercial series sent out in script or storyboard form for estimates from several supposedly able and reliable film producers, then wait-

ing breathlessly for the returns only to discover an exasperatingly wide spread in price from the competing concerns. You ask yourself, "Did they all see the same scripts?"

Recently, a group of storyboards I had something to do with was returned by a trio of producers and the price range was from \$12,000 to \$18,000. Each of the bids was rendered by an experienced outfit; each came from a firm we had confidence in; each received identical storyboards and no one had any more to base his price on—no inside discussion or past experience with this specific advertiser. All started even—and look where they ended up!

Why this \$6,000 disparity? Well, perhaps one says a way to reduce the location shooting is by use of process shots (rear-screen projection) at no loss of quality. Perhaps another felt that the optical work could be simplified—at a substantial saving. And maybe the high bidder was attempting to follow the storyboards to the letter, even dressing them up somewhat.

These items could cause the price differential. In other words, two out of three of the companies bidding very probably were trying to *hold costs down*; a worthy ambition in this gold-plated medium *if*—and it's a great big "if"—no loss in quality or impact were to result.

There might very well be another reason for the wide range in the bids submitted too. Let's be frank and say that one film perhaps desired to get the agency's and client's work far more than the other two. Perhaps they wanted to use it as a prestige builder for other

business. Perhaps they were on the verge of another big order (even a program) and wanted to make "the big impression." Or perhaps they were actually in production on a similar job requiring similar locations, camera crews, optical work, art treatment; thus by doubling of their production order, they felt they could spread their costs out over two jobs.

Let's also realize that there is a figure included in most estimates known as a "cushion." This, through sad, sad experience, most producers have found to be very necessary. The remakes they so often are forced to make couldn't be billed to the advertiser or agency *despite* the fact that the new shooting or opticals or what-have-you were *solely* the responsibility of the agency or the client.

Therefore, friends and Bill Ganz, these are the reasons why I think estimates vary so much. What can we do about this? Get to know and trust several producers rather than a dozen. Get to know their personnel as well as our own so they can be brought into the job early instead of along the later stages of the planning. Help this personnel to learn the product-point-of-view of specific advertisers so this vital knowledge can be brought to bear during each job. It's taken the agency years, usually, to learn about a product and the people who decide how it shall be sold. Let's give the film producer a break—and some of these advantages. It will pay off if we do!

## commercial reviews

### TELEVISION

SPONSOR:	Marlboro Cigarettes
AGENCY:	The Biow Co., Inc., N.Y.C.
PROGRAM:	Chainbreaks
PRODUCER:	Universal International

The theme line of "escape from the commonplace," a rather erudite way of selling a cigarette, comes to life in television as it could in no other medium in the Marlboro chainbreaks. The first scene

# T. V. story board

*A column sponsored by one of the leading film producers in television*

## SARRA

NEW YORK: 200 EAST 56TH STREET  
CHICAGO: 16 EAST ONTARIO STREET



Surprise is the keynote in a series of live-action spots for Hostess Cup-cakes. A typical example shows the jaded rajah spurning gold and jewels, but a-ah, when the Hostess Cup-cakes appear! . . . Fantasy merges into stop-motion shots of the cakes, a point-of-sale success story, and a home scene of happy eating. Entertainment and persuasive selling are blended smoothly in these productions made by SARRA for Continental Baking Company, Inc. through Ted Bates & Company.

SARRA, Inc.  
New York: 200 East 56th Street  
Chicago: 16 East Ontario Street



20-second commercials made for use on the Jackie Gleason Show have a novel twist. While a personable young man on the live show describes the advantages of Schick Electric Shaver, flashback shots of the same man in a variety of settings show him shaving and illustrate the points he is making. Pictures and messages combine to carry extra conviction in these commercials produced by SARRA for Schick, Inc. through Kudner Agency, Inc.

SARRA, Inc.  
New York: 200 East 56th Street  
Chicago: 16 East Ontario Street



A series of 60-second commercials for Gerber Baby and Junior Foods are seen on the Kate Smith Hour. They combine charming live-action shots of babies with stop motion and shelf displays of the products. Gerber's trademark baby and slogan, plus a logo formed from child's building blocks, climax a sales-winning message with strong product identification. When used as spots SARRA'S *Vide-o-original* prints give the same clear reproduction as the master prints. Planned and produced by SARRA under the direction of D'Arcy Advertising Company for Gerber Products Company.

SARRA, Inc.  
New York: 200 East 56th Street  
Chicago: 16 East Ontario Street

**they came! they saw!  
they BOUGHT!**

Sullivan, Stauffer, Colwell & Bayles, Inc.

437 FIFTH AVENUE • NEW YORK 16

Mr. Jerome R. Reeves  
WBNS-TV  
495 Olentangy River Road  
Columbus Ohio

Dear Tad:

Afraid I have waited much too long in writing to tell you what an excellent job your station did on the film spots for the Beeman's Pepsin commercial production project. So now I would like to register a most sincere thanks to you, your Film Department and other members of your staff who participated in this project, for your splendid cooperation.

We all felt the finished results were most satisfactory, and have just gotten approval to extend this spot campaign in Columbus through June 30.

You may be interested to know that Beeman's Pepsin sales for the Columbus area during the month of April showed the improvement hoped for. Since TV is the "plus" advertising being done on this brand in your market, this seems to indicate that our spot campaign out there has produced result.

Again, my sincere thanks for a job well done.

Best regards,

*Gill Anderson*

G. William Anderson, Jr./fdg



**you can see the  
difference on WBNS-TV**

**wbns-tv**

COLUMBUS, OHIO  
CHANNEL 10

CBS-TV NETWORK • Affiliated with Columbus Dispatch and  
WBNS-AM • General Sales Office: 33 North High Street  
REPRESENTED BY BLAIR TV

Film commercials for the successful Beeman's Pepsin spot campaign were produced in WBNS-TV's own 16 mm. laboratory, and are indicative of WBNS-TV's all inclusive services available to local, regional and national advertisers.

is of some real high-brow sport, for example, in the spot I viewed—deep-sea fishing. Following a nice strike, a good-looking chap lights up a Marlboro which he obviously enjoys.

The sound track is entirely voice-over, handled by David Ross.

This combination of well-spoken words and really slick photography gives an aura of class and an aroma of *savoir faire* to Marlboro which is what the brand is after. But the motion allowed via television gives added interest and drama to a concept that might well be devastatingly static and hence excessively dull in space advertising. In TV, I'd say it's quite a nice way of selling a special brand of smokes.

SPONSOR:	Dormin Sleeping Capsules
AGENCY:	Dowd, Redfield & Johnstone, Inc., N.Y.C.
PROGRAM:	Chainbreaks
PRODUCER:	Video Varieties

For those among us who feel there is too much preoccupation with the video in television copy and that the net result of all these zooming packages, Belasco-like sets, and braces of thespians is sheer confusion while the ad-message becomes mired and lost, let us discuss Dormin. The product of this name, which similar to many programs in the medium, serves to induce sleep, has simplified its video practically (and economically) to the point of no return.

And not a bad idea as done here either. A simple line-drawing cartoon in style of a sleeper-in-bed (actually a direct pick-up from Dormin's animated display on Times Square) is presented for the full 20 seconds of this chainbreak. The only concession to the fact that television permits motion is made in the regular rising and falling of the sleeping person's chest (which looks more like his stomach).

On the other hand, great pains were taken to add interest and believability to the audio. Norman Brokenshire was hired for the voice-over and is given name-credit. His delivery is smooth and convincing, running the length and depth of the announcement to the almost complete exclusion, as I mentioned, of video-action. Whether the approach described here gets the most out of the medium is hard to say but when it's contrasted with some of the sillier video we witness these days plus the high cost of achieving same, I'd say the Dormin folks haven't been caught napping at all.

★ ★ ★



\*Everybody talks about  
the weather . . .

**Mark Twain must have been referring to WSB-TV.**

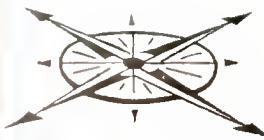
Because if *anybody* talks about the weather, we sure do! Six times daily, either as straight weather shows or as summaries included in news programs, WSB-TV provides this area with weather information. This long established service is another of the reasons why WSB-TV has such an overwhelming degree of audience dominance in the Southeast. If you are interested in weather or in news why not contact a Petry man? He might have something good for you.



*World's largest TV tower,  
50,000 watts, Channel 2.  
Affiliated with The Atlanta  
Journal and Constitution*

\*Popularly attributed to Mark Twain, most authorities claim the expression originated with Charles Dudley Warner. Take your pick.

# ROUND-UP



## WTVJ plays lavish weekend host to timebuyers, others

Many agency timebuyers have never had a chance to study the operation of a TV station. But on a weekend early in November, some 65 of them from various parts of the country caught up on this part of their education through the courtesy of WTVJ, Miami

Lee Currin; Birmingham, Castleman & Pierce—John McNeill; N. W. Ayer, Jack Purves; Cecil & Presbrey Herbert Gruber, Harry Parnas; McCann-Erickson—Martin Kane, Ted Kelley; SSCB—John McCorkle, Arthur Pardoll; Lennen & Newell—Frank



Part of timebuyer group with WTVJ president Wolfson (center); they were wined and dined

To make the occasion of the opening of its new studios a gala one, WTVJ invited about 150 guests. Representatives of the press, of broadcaster and other organizations (including rep Free & Peters) were invited in addition to the timebuyers. Presiding hosts at the event were Mitchell Wolfson, WTVJ president, and Lee Ruvitch, v.p. and general manager.

Timebuyers flying down from New York included: BBDO—Mary Ellis, Hope Martinez, Elenore Scanlan, Gertrude Scanlan, Tucker Scott, Frank Silvermail; Scheideler, Beck & Werner

Vera Brennan, Sally Reynolds, Jean Sullivan; Victor A. Bennett Co.—Alice Stamatatos; Biow—Ethel Wieder; Geyer Advertising—Betty Powell; Compton

Genevieve Schubert; Foote, Cone & Belding—Lillian Selb; Grey—Helen Hartwig; Young & Rubicam—Frank Coulter, Martin Murphy; J. Walter Thompson—Jean Jaffee, Mario Kirchner, Jayne Shannon, Nancy Smith, Bill Thomas; Benton & Bowles—Fred Apt, Thelma Cordani, Muriel Mack; Harry B. Cohen, Mary Dunlavy; Ellington

Dan Kane; William H. Weintraub

Daniel; Ted Bates—Mac Dunbar, Bill Kennedy, Al Petcavage; Dancer-Fitzgerald-Sample—Edward Scherick.

Chicago timebuyers attending were: Ruth Babieh of Earle Ludgin & Co.; Clifford Bolgard, Sherman & Marquette; Richard Coons and Leonard Matthews, Leo Burnett Co.; Ed Fitzgerald, J. Walter Thompson; Genevieve Lemper, Foote, Cone & Belding; Jane McKendry, Needham, Louis & Brorby; Louis Nelson, Geoffrey Wade Advertising; Mary Polson, McCann-Erickson; Marion Reuter, Y&R; Holly Shively, Ruthrauff & Ryan.

From Detroit came timebuyers Georgina LeFevre, MacManus, John & Adams; Carl Georgi Jr., D. P. Brother; Wendell Moore, Grant Advertising.

Agency people coming from Atlanta included: Mrs. C. C. Fuller, Tucker Wayne & Co.; Sarah Williams, Liller, Neal & Battle; Robert Keefe, Lake-Spiro-Shurman, Memphis; Aubrey Williams, Fitzgerald Advertising, New Orleans; Robert Williamson, Piedmont Advertising, Salisbury, N. C.; M. Kathrine McGowan, Freitag Advertising, Atlanta.

## Wheeler's sales film can aid air pitch

Elmer ("Don't sell the steak, sell the sizzle") Wheeler has increased sales for some of America's leading corporations from 200 to 2,000%. His success formula is depicted in a new sales-training film which had its premiere showing at the New York Sales Executives Club on 18 November.

Sponsors might take extra-added interest in this film since Wheeler's five basic principles are as applicable to radio and TV selling as to in-person situations. The pitch of an air announcer can be injected with the Wheeler psychology as readily as can the talk of a retail salesman.

The film, titled "Selling the Sizzle," stars Wheeler himself. It is a departure from run-of-the-mill, finger-pointing training movies, instead uses an informal, rib-tickling approach. Fotovox, Inc., Memphis, produced it.

The movie has two parts. The first 20 minutes set forth the basic Wheeler psychology of selling and apply to any type of product or service. The final 10 or 15 minutes are tailor-made to fit the specific sales problem of a given company: Wheeler's aid is available on this. Fotovox offers the first 20 minutes to companies who would like to build the 10 or 15-minute tailor-made addenda—for the cost of the addenda alone. The entire film is in color.

The initial movie shown at the N. Y. Sales Executives Club was made for the Receiver Sales Division of the Al-



DuMont, Wheeler, and Halpin at premiere  
Allen B. DuMont Labs. Photo (above)  
taken at premiere shows (l. to r.) Dr.  
Allen B. DuMont, president of the  
Labs; Wheeler; Dan D. Halpin, gener-  
al sales manager, Receiver Division.

Wheeler has been rejuvenating sales forces of business organizations with his "sizzle" psychology for the past 19 years. Among the 247 corporations on his client list are Johns-Manville, *Reader's Digest*, Hotel Statler, American Airlines, Sears-Roebuck, R. H. Macy, The Hoover Co. ★★★

## Briefly . . .

The "Maggie" of seven Hollywood "Jiggs and Maggie" movies is now selling products for sponsors on TV. Renie Riano, screen and stage actress,



Renie combines glamor, humor, kitchen sense

has her own daily (2:00 to 2:30 p.m.) homemaking and cooking show (*Star in the Home*) on WTVN, Columbus, where she uses the enthusiasm and humor for which she is famous to sell products for local food companies and for General Electric. (Participations are now open to national food and household-item accounts, the station announces.) Renie gives her household hints, feminine chit-chat, and many varieties of gatherings—teas, buffets, dinner receptions—on a set which includes a streamlined G.E. kitchen and a smart living room.

\* \* \*

Retail stores (NRDGA members) sponsoring local radio programs broadcast in 1952 are eligible to enter the National Retail Dry Goods Association's annual contest to determine the year's most resultful radio programs, newspaper advertisements, and displays. Radio awards will be made in three store-volume classifications—under \$5 million; between \$5 million and \$15 million; and over \$15 million. Entrants must submit, by 10 December, one transcription of their program and three scripts, as well as evidence of other coordinated media used. Programs are to be entered in classification of audience to which they are primarily directed: children, teen-age, general family, farm, men, women. Saturation spot campaigns are also eligible for the contest.

\* \* \*

The oldest continuous commercial program in radio history, *Grand Ole Opry*, celebrated its 27th anniversary on 22 November (NBC Radio, Saturday, 9:30 to 10:00 p.m.). Nearly 5,000,000 people have come to Nashville to see the Opry since its first broadcast  
(Please turn to page 97)

## To a Time-Buyer

### Who Likes

### Straight Facts

Totaling \$235,991,370.23 as of 1952, fiscal of course

between the ages of 14½ & 632 proves that most cities over populations of 20,000 in bordering states (Source: 622, Jun 1952)

Total 91.5% of 1951 population quite a lot more as proven by 1951 interviews covering 800 stations after 25 years prove without a doubt according to a survey involving 22,031 listeners day time schedule

Rating 2037 saturation points costing 3.08 cents per 524 listeners day time schedule



In Cedar Rapids, Iowa, WMT has two listeners for every one shared by all other stations combined. The total number of families listening every week is 338,480 (in 87 counties). The last Hooperatings indicated an evening share of audience of 72.2; afternoon, 69.1; morning, 80.4.

Iowa, with more than 4½ billion dollars annual cash income (half industrial, half farm), is 97.7% radio saturated. Eastern Iowa has one CBS radio outlet—WMT. The station was established thirty years ago. To keep in touch with farm problems, WMT's Farm Service Director operates a farm as a service project; many farmcasts originate there. To keep abreast of the news, the station uses UP, AP, INS services, plus 38 Iowa regional correspondents.

WMT sponsored a mechanical corn-picking contest last month in Riceville, Iowa, 110 air miles from Cedar Rapids. The station must necessarily have a wide listening area—ten thousand people attended.

A recent count showed 189 advertisers using WMT spots in a month. 138 of them are on a 52-week basis.

There's probably room for one more.



5000 WATTS, 600 KC,  
Represented Nationally  
by the Katz Agency

**BASIC COLUMBIA NETWORK**



## Some of Eastern Connecticut's big installations include

- **DOW CHEMICAL**  
(Six miles from Norwich)
- **ELECTRIC BOAT CO.**  
(Submarines)
- **SUB BASE, GROTON**  
(Ten miles, nearly 15,000 people)
- **PHIZER CHEMICAL**
- **AMERICAN SCREW CO.**
- **U. S. FINISHING CO.**
- **AMERICAN THERMOS CO.**  
and hundreds more.

Here is the #1 Hooper station with the best Local Music and News programming and

Now one low rate 6:00 AM-10:15 PM  
Major Sales Force of Eastern Conn.  
contact John Deme, Mgr.  
\*Norwich 37,633 New London 30,367

## REPORT TO SPONSORS for 1 December 1952

(Continued from page 2)

### Chicago spot tops percentage gains elsewhere

Number of larger rep organizations report business percentage increase out of their Chicago offices this year will run considerably ahead of percentage of increase of their nationwide billings. Chief cause for this differential are such Chicago agencies as Leo Burnett, Ruthrauff & Ryan, Grant, and Earl Ludgin.

### N. Y. film commercial outlay estimated at \$7 million for 1952

New York producers of filmed commercials estimate their income will run around \$7 million for 1952. Agencies they cite as most active in feeding them business are J. Walter Thompson, William Esty, BBDO, Biow, Dancer-Fitzgerald-Sample, Young & Rubicam, Benton & Bowles, Sherman & Marquette, Compton.

### NBC's sales staff merger seen as paving policy changes

Unification of its sales divisions by NBC may turn out to be just preliminary step to major reshuffling of upper network echelons later this month. Report also current in agency circles is that NBC may at that time announce some major shifts in sales policy. Heading top sales executive group, both radio and TV, is John K. Herbert. George H. Frey becomes sales director of radio as well as TV under Herbert. Walter D. Scott will also report to Herbert as administrative sales manager.

### CBS Radio optimistic on resale of cancelled evening periods

CBS Radio reports it has some prospects for 3 early evening quarter-hour periods vacated by Procter & Gamble and Campbell Soup. If all prospects jell, income from resold slots, says network, will be substantially more than gained from P&G and Campbell. Across-the-board cancellations by P&G are 6:45 to 7:00 (Jack Smith) and 7:00 to 7:15 ("Beulah"); Campbell, 7:30 to 7:45 ("Club 15").

### Boom in merchandising spurs nationwide discussion

Growing interest in merchandising by U.S. and Canadian radio outlets is made clear in study based on SPONSOR survey of over 100 stations, many leading admen. Merchandising is obviously here to stay but many industryites are confused about its long-term effects on radio advertising. Opinions divide sharply among clients, agencies, stations, and reps. Section devoted to merchandising starts on page 33.

**ON ELECTION DAY,  
KPIX  
CARRIED  
SAN FRANCISCO**



Telepulse survey of San Francisco area  
 election viewing showed KPIX with  
 nearly 20% more audience  
 than the second station,  
 66% more than the third station.


  
**KPIX** TELEVISION CHANNEL  
 SAN FRANCISCO, CALIF. **5**

Affiliated with CBS and DuMont Television Networks... Represented nationally by the Katz Agency

Get the best coverage of the election.

## MEN, MONEY

(Continued from page 6)

Big entertainment developments of the year included Cinerama, CBS Television City, and the bizarre popularity contest between His Grace, Uncle Fultie, and His Nibs, Uncle Miltie. Meanwhile everybody loved "Lucy" Ball, and imitated her. Television was wonderfully prosperous and universally criticized. Sarnoff predicted 1,500 TV stations by 1957. Weekly movie admissions were down to 51 million from 85 million in 1946. A

stage version of "Anna Christie" starring Celeste Holm folded abruptly when the public had a chance to see the same play on the *Celanese Theatre* (ABC-TV). Advance ticket sale at the box office died overnight.

\* \* \*

Despite all the furore centering on TV, radio held up very well indeed. By fall was fascinating some of its fickle admirers of yesteryear. But there was no doubt about it being a new kind of radio industry. Mutual did not undergo just a change of top

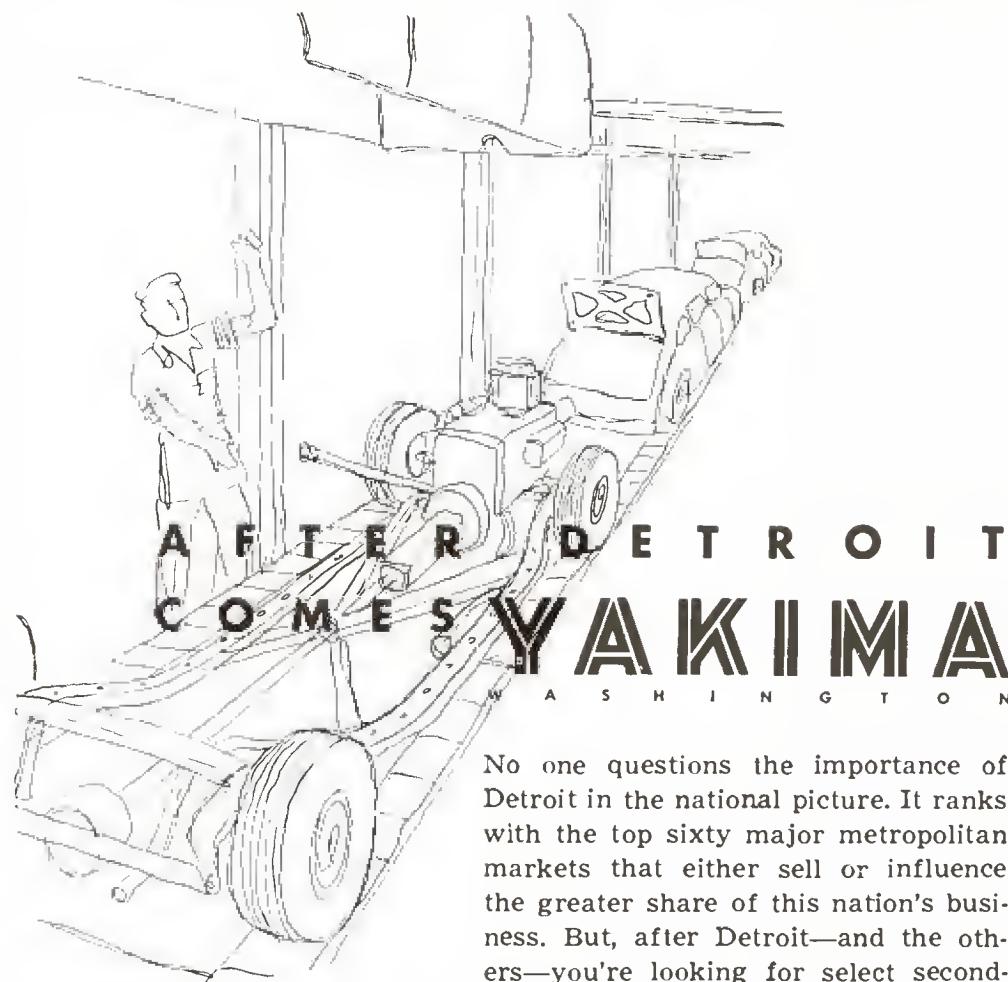
personnel, but a revolution that swept its New York station, WOR, clean. This was typical of many a change dictated by the new terms of competition. A big question was whether CBS in keeping its two-platoon system had out-slicked NBC which had merged radio and TV staffs. The Cromwell drug store in Radio City was pointing no finger at anybody in particular when it advertised, in the fall: "Perhaps you're nervous, jumpy, tense, and you'd welcome something that would help you calm down with no groggy hangover?"

\* \* \*

Kent cigarettes with the atomic-filter, so-called, made their bow in 1952, but cement remained the safest filter against radio-activity. After quitting the entourage of David Sarnoff, Roy Norr, public relations man, devoted 1952 to blasting over-addiction and over-advertising of cigarettes as a prime suspect in lung cancer, and the *Christian Century* published his blast.

\* \* \*

## A F T E R D E T R O I T C O M E S Y A K I M A W A S H I N G T O N



No one questions the importance of Detroit in the national picture. It ranks with the top sixty major metropolitan markets that either sell or influence the greater share of this nation's business. But, after Detroit—and the others—you're looking for select secondary markets.

We suggest Yakima, Washington. . . . Here is an exceptional secondary market, unusually rich and productive, yet unaffected by a single metropolitan media. It is itself an influential hub in a region of rapidly expanding atomic and electrical power production and one of the world's most diversified agricultural areas. It all adds up to a secondary market of first importance in the Pacific Northwest.

### YAKIMA, WASHINGTON



There was a large number of advertising agency mergers during the year. These involved men, money, and motivations pretty much in terms of certified public accountant recommendations on the best way to take tax benefits. For similar reasons Wayne Coy left the FCC chairmanship and was set up in the radio station business by Henry Luce.

\* \* \*

Just for final perspective on 1952: Parliament renewed the franchise of the BBC, Coca-Cola was an increasingly popular drink among Moslems whose religion forbids alcoholic beverages, Fred Waring did his darndest to teach the unmusical Republicans to sing, and the Incorporated Society of Musicians complained, in London, of "Latin emotionalism" at concerts, which un-British behavior was blamed upon "radio (sic) advertising (double sic) and the herd instinct" (huh). As for Europe, a large number of broadcasters, advertisers, and entertainers were sufficiently prosperous to visit there during the summer. They no doubt appreciated Abel Green's cabled headline in *Variety*: "Europe in Two Words: Bring Cash." ★★★

*what would a display  
like this do for you!*

FROZEN



Read how WNBC  
Increased Knickerbocker Beer  
Sales 300% (please turn page)

## In one week, WNBC Spot Radio announcements combined with CHAIN LIGHTNING displays increased the sale of Knickerbocker Beer by an average of 300%.

Quote from the feature article on Knickerbocker's CHAIN LIGHTNING success in the October 20, 1952, issue of Sponsor Magazine:

" . . . Ruppert bought time on WNBC, New York, in order to get in on that station's [unique\*] "CHAIN LIGHTNING" merchandising plan . . . Under this arrangement Ruppert was guaranteed exclusive displays in 1,600 chain stores accounting for 62% of the retail food business in the vital New York market . . .

"The value of this type of merchandising is attested to by Ruppert Merchandising Manager Ted Brady, who says, 'During the week in which we are permitted our extra display, sales for Knickerbocker increase on an average of 250 to 300%. A 700% increase was experienced in a store in Astoria, L. I.'"

At the end of the first cycle, Ruppert signed a 52-week contract with WNBC and increased their original expenditure by 428% in 1952.

Today the most successful radio advertisers buy more than time . . . They buy Radio time that works in the home, as well as at the point of sale. CHAIN LIGHTNING is Radio at work where desire is created and where sales are made . . . in the home and in the store. It provides you with 1,600 'special display' stores in the New York market, and the plan will soon be extended to include 3,000 cooperating independent supermarkets.

CHAIN LIGHTNING is also available at WMAQ Chicago, WTAM Cleveland, and KNBC San Francisco, through NBC Spot Sales. If you are an advertiser with 'food store' distribution, you can get the same sensational sales results as Knickerbocker Beer. Call your NBC Spot Salesman or WNBC directly for details on CHAIN LIGHTNING in New York.

# WNBC

REPRESENTED BY



## SPOT SALES

30 Rockefeller Plaza, New York 20, N.Y.  
Chicago Cleveland Washington San Francisco  
Los Angeles Charlotte\* Atlanta\*  
\*Bomar Lawrence Associates

\*No other radio station can offer advertisers merchandising support in as many chain and independent supermarkets as WNBC.

## INSURANCE ON THE AIR

(Continued from page 31)

tions are carrying hot kine versions, and nine are carrying delayed kines. An additional 11 kinescope stations have been lined up by the agency but the company has not yet okayed them. The kink: good time clearances.

The radio show is carried on about 200 NBC stations and aimed at the Sunday afternoon family audience. It is aired from 3:30 to 3:45. The AM program follows rather closely the format of the TV show except that guests are used only occasionally.

Mutual and the agency feel that radio is essential because it not only reaches into non-TV areas but supplements TV in TV's own markets. In other words, Mutual wants to reach as many people as it can. This it can do only by using both air media. Such broad coverage is necessary because the company has representatives in practically every village, hamlet, and city in the U. S.

Considine isn't asked to sell insurance and doesn't try to. The selling on both radio and TV is the province of Bob Denton, NBC staff man, who was picked for the role after auditions of a dozen announcers. Denton was tapped primarily because he looks good on TV, although he had no appreciable TV experience.

Frank Miller explains the choice: Denton "had the basic sincerity, both in appearance and approach, that goes along with good insurance salesmanship. A Midwesterner, he was believed to have the appearance, voice, and manner of delivery that would appeal to all sections of the country. This judgment has proven to be correct."

While the Considine programs are considered institutional in nature, the appeals are specific. In the 75-second middle commercial, in which practically all the selling is done, Mutual is currently touting the benefits of its "Family Security Package." This is practically womb-to-tomb coverage with payments for loss of income through sickness or accident, hospital, surgical, and "dread disease" payments, and protection in the event of accidental death.

One recent commercial exploited TV by having Denton use a "first aid kit" for additional visual impact. Each item in the kit, labeled to signify the various benefits in the package policy, was taken out and held up in front of

the camera for the audience to see.

Through its experience on the air, Mutual has found that the most effective commercials are those which play up the amount of money the company has paid out in claims. Nothing, apparently, can so convince the audience of the soundness and effectiveness of an A&H policy as the statement that the company has paid out a great deal of money during its business history. In the case of Mutual the figure is \$460 million. This appeal is usually

placed in the opening 25-second commercial.

Mutual also uses the programs to get leads. Both the middle and brief closing commercial urge the audience to write to the company for information about its insurance policies.

To an insurance company, leads are the life-blood of its business. No one can possibly understand the day-to-day workings of insurance selling without appreciating the importance of leads. However, important as they

No. 40 OF A SERIES



\* In 1886 Harvard ran up 765 points against the opposition's 41 points. This collegiate record of "points scored in one season" has never been topped since!

In 1943 Rochester's first audience rating report showed the decided listener preference for WHEC. This station's rating leadership has never been topped since!

**HARVARD**  
In Points Per Season,\* —

**WHEC**  
In Rochester Radio!

**LONG TIME  
RECORD FOR  
LEADERSHIP!**

IN ROCHESTER 432 weekly quarter hour periods are Pulse surveyed and rated. Here's the latest score, —

STATION	STATION	STATION	STATION	STATION	STATION
WHEC	B	C	D	E	F
FIRSTS.....	216....	159....	20.....	0.....	0.....
TIES.....	35....	35.....	0.....	0.....	0.....

Station on  
'til sunset only

WHEC carries ALL of the "top ten" daytime shows!  
WHEC carries SIX of the "top ten" evening shows

LATEST PULSE REPORT BEFORE CLOSING TIME



BUY WHERE THEY'RE LISTENING: —

**WHEC** of Rochester  
NEW YORK  
5,000 WATTS

Representatives: EVERETT-MCKINNEY, Inc., New York, Chicago, SEE F. O'CONNELL CO., Los Angeles, San Francisco

# FLASH!

## WAVE-TV OFFERS TOP AVAILABILITY!

A few top-notch spot participations are now available on "MASTERPIECE MOVIE-TIME", at surprisingly low cost!

**FORMAT:** A tremendously popular series of topflight modern film features never before telecast in Louisville. Now in its second year, "MASTERPIECE MOVIE-TIME" is a master audience puller . . . a truly first-class show.

**TYPICAL SHOWS:** Upcoming features include "WITHOUT HONOR" (1949) with Laraine Day and Franchot Tone; "SCANDAL IN PARIS" (1947) with George Sanders and Carole Landis; "JOHNNY ONE EYE" (1950) with Pat O'Brien and Wayne Morris; and "DON'T TRUST YOUR HUSBAND" (1948) with Fred MacMurray and Madeleine Carroll.

**TIME:** Tuesday night at 9:45 — the perfect movie-time for televiewers.

**CHECK WITH:** Free & Peters!

### WAVE-TV

FIRST IN KENTUCKY

Channel

5

NBC • ABC • DUMONT  
LOUISVILLE, KENTUCKY

FREE & PETERS, Inc.  
Exclusive National Representatives

are, no insurance company actually relies on network radio or TV to get a really substantial number of leads. Some companies don't even try to pull leads on the air.

Mutual figures, however, that leads developing out of the Considine shows are just so much gravy. Miller told SPONSOR: "The direct results from these programs have been gratifying. Although not primarily designed to produce direct inquiries, the program has been a consistent producer from the start. Inquiries have been of a very high quality and have resulted in a very high percentage of actual insurance policy sales."

★ ★ ★ ★ ★ ★ ★ ★  
"Naturally every astute advertising man knows the basic emotional appeals such as the need for love, sex, food, sleep, comfort, warmth, health, and so forth, as well as man's desire for power, security, and self-esteem. Why, then, should a good creative advertising man turn his back on the readily available accumulated knowledge of the last 50 years in the field of human behavior to implement his creativity?"

EDWARD H. WEISS  
President  
*Weiss & Geller, Inc.*

★ ★ ★ ★ ★ ★ ★ ★

One of the reasons Mutual of Omaha agents use Considine to grease the way to insurance sales is that the company takes pains not to let them forget about him. Agents get special mailings on the shows and read about them in their house organs. Both Considine and Denton attend major sales meetings and the company considers these personal contacts as big morale factors.

The show is merchandised to policy-holders through premium notice inserts and posters in agency offices. The show is also promoted in national magazine and newspaper advertising run by the home office as well as the general agents.

Mutual of Omaha has had shows to merchandise since 1944 when it went into network advertising for the first time. It started off with *Freedom of Opportunity*, which ran over the MBS network for two and a half years. A show called *Mystery Is My Hobby* was used for three months and then *Gabriel Heatter* followed with a run of about 14 months. During Heatter's tenure, Mutual switched agencies, dropping Arthur Meyerhoff & Co. for Ruthrauff & Ryan.

Heatter was succeeded by *Behind the Front Page* and then *Mayor of the*

*Town*, starring Lionel Barrymore. The latter program ran until July 1949 and there was no further air activity (with the exception of the one-shot *Mutual of Omaha Calling*) until the Considine shows began. Ruthrauff & Ryan was also dropped during this broadcast hiatus.

With all the radio changes, Mutual of Omaha sales continued rising. The "premiums written" figure for 1947 was \$67 million; for 1948, \$77 million; for 1949, \$85 million, and for 1950, when the company was practically off the air, the figure rose only \$3 million.

During this time there were big changes going on in the accident and health insurance field. To understand what these changes mean and how they affect Mutual of Omaha (the only insurance company selling A&H policies over the air nationally), a little background information about accident and health coverage in the insurance business is in order.

In a quiet way, accident and health coverage has become big business in the course of the past 10 or 12 years. Really big. Last year total premiums paid to insurance companies and the various Blue Cross and Blue Shield plans reached \$2.3 billion.

More and more Americans are wrapping themselves in the protective cloak of A&H insurance of all kinds. No one knows exactly what the total, unduplicated figure is, but take a look at these statistics:

At the end of 1951, the following numbers of persons were protected by the four big A&H coverage categories: (1) hospital, 85,991,000; (2) surgical, 65,535,000; (3) loss-of-income, 39,702,000, (4) medical, 27,723,000.

These figures have even more punch when you realize that in 1940 hospitalization insurance covered 6.5 million persons, surgical insurance covered 1.4 million, and medical insurance was non-existent. (Loss-of-income protection has been around for some time and during the '30's the A&H emphasis was on what was then called weekly indemnity insurance.)

While the Blue Cross and Blue Shield plans have given a tremendous fillip to satisfying the yen for security, the insurance companies still handle most of the A&H business. Taking the insurance company picture by itself, the life companies have underwritten half of the individual A&H business (that's Mutual's bailiwick).

SPONSOR

*and now...*

TV

*Exclusively  
Yours*

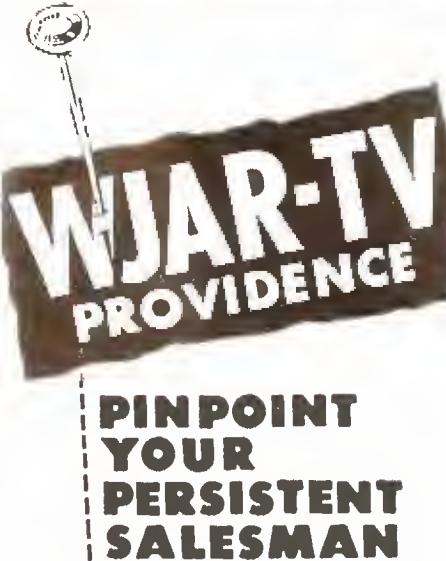
IN THE LAND OF  
MILK AND HONEY

CHANNEL 2

Green Bay

W BAY

HAYDN R. EVANS, Gen. Mgr. — Rep. WEED & CO.



**UNDUPLICATED  
COVERAGE IN  
235,000 HOMES  
WITH PERSISTENT  
SELLING TO MORE  
THAN 705,000  
PEOPLE . . .  
IN PROSPEROUS  
SOUTHERN  
NEW ENGLAND**



**Represented Nationally by  
Weed Television  
In New England — Bertha Bannon**

and about 85% of the group A&H business (Mutual barely touches this field).

In view of all this, one might figure that the networks should have more A&H advertising than they do. Here are some reasons why they don't: The life insurance mastodons like mighty Metropolitan Life, Prudential, and Equitable, all of whom do network shows, consider individual A&H as a secondary adjunct to their life insurance business. Group A&H insurance is out of the mainstream of consumer advertising since it is aimed at employers. Like industrial selling, group insurance sales are often keyed to the subtle factors of whom you know, with whom you play golf, and sometimes requires a long, patient campaign before the quarry is brought to earth.

★ ★ ★ ★ ★ ★ ★

“One of the most notable examples of the power of advertising is the morning breakfast table. Advertising put the orange juice, the convenient package cereal, and the coffee there.”

**JOHN P. CUNNINGHAM  
Executive Vice President  
Cunningham & Walsh, Inc.**

★ ★ ★ ★ ★ ★ ★

Metropolitan, the only one of the three life companies mentioned above which sells any individual A&H worth mentioning, doesn't advertise insurance as such on the air anyway. Mighty dignified Metro sells only health (see *Health & Welfare*, SPONSOR, 20 November 1950) on the theory that if people take care of themselves and live longer, the company will make more money. Metropolitan is currently using Allan Jackson on the CBS Radio network five times a week.

Prudential, which recently taxed its ad budget 50% to buy circulation on NBC TV's Saturday night *The Show of Shows*, also has been leaning heavily toward the institutional type of air advertising (see *Radio Opens Doors*, SPONSOR, 30 January 1950). Equitable promotes specific kinds of policies on *This is Your FBI* (ABC Radio, Friday, 8:30-9:00 p.m.) but goes after life insurance business.

There has been a recent stirring of interest among those big life companies which hitherto haven't paid much attention to individual A&H insurance. Their eyes have been opened by the tremendous growth of A&H coverage and in some instances, they have responded to the prodding from their local agents. But it takes time.

Prudential unveiled a new individual A&H policy last summer. It took years before the policy was whipped into shape. It is primarily an income protection policy but hospital and surgical insurance can be added to make a complete package. The policy does not have national distribution as yet so Prudential has not done anything about pushing it on *The Show of Shows* or their *Jack Berch Show* (ABC Radio, Monday through Friday, 12:10-12:15 p.m.). However, Prudential's agency, Calkins & Holden, Carlock, McClinton & Smith, has already worked up a TV commercial for the policy and is keeping it on the shelf until the time is ripe.

The biggest excitement among the insurance crowd is now being generated by so-called “disaster insurance.” This is a policy being written to protect families when a serious disease, such as polio, strikes. Equitable will introduce such a policy soon in cities where Blue Cross and Blue Shield societies have large enrollments. The policy will be sold as a means of covering catastrophic expenses after the hospital and medical plan benefits are used up.

As for the casualty companies themselves, of Mutual's big competitors only one, Continental Casualty, is licensed to sell A&H nationally. This firm spent \$225,000 on advertising last year, most of it in direct mail (which is considered a prime source of leads). Two other big competitors, Bankers Life and Casualty and Reserve Life of Dallas are regional outfits concentrating in the Midwest and Southwest, respectively. Hence, network radio or TV wouldn't make much sense for them.

Despite the huge number of families covered by some kind of A&H protection, the market is far from the gleaning stage. A subcommittee of the U. S. Senate recently estimated that nearly half the population of the country has no voluntary medical care insurance.

Mutual itself, as well as some other companies, is seeking to build a superstructure of complete A&H protection upon what it considers the minimal coverage now given by medical society plans and other group insurance. Mutual of Omaha has paved the way in covering the wage earners, but the way things look competition is going to be hot from now on.

# EACH dominates BOTH saturate

—and a Rich Market's Yours for the scheduling!

## WHIO-TV coverage

*1st in Dayton*

Twelve out of the top fifteen once-a-week shows in the WHIO-TV service area—all of the first seven shows—are seen on WHIO-TV. (*September Pulse*)

## WHIO coverage

*1st in Dayton*

37.9% of the total radio audience. This compares with 13.5% for Station B; 26.5% for Station C; and 14.1% for Station D. (*Hooper average for the past year*)

## THE DAYTON MARKET

1,293,595 prosperous prospects—366,457 families. Payrolls in Dayton for 1951—\$630,951,822. Retail sales for Dayton and Montgomery County—\$475,000,000. Average weekly industrial pay check—\$83.67—highest in Ohio, one of highest in the country. Dayton has been designated a “Preferred City” by Sales Management for the past 20 months.

YOU CAN DOMINATE THE DAYTON MARKET WITH EITHER  
WHIO-TV OR WHIO—WITH BOTH OF THEM TOGETHER,  
YOU CAN SATURATE IT. ASK NATIONAL REPRESENTATIVE  
GEORGE P. HOLLINGBERY CO. FOR FULL INFORMATION

DAYTON  
OHIO



**KFMB**  
RADIO  
STATION  
**San Diego,  
California**

## A REALLY NEW NEW YEAR'S BABY

in the fabulous Southwest  
**KROD-TV**  
CHANNEL 4

**CBS-TV NETWORK**  
**EL PASO, TEXAS**



Represented Nationally by  
**THE O. L. TAYLOR CO.**

## WRIGLEY

(Continued from page 28)

200 a week. It also sponsored *Date with Judy*, a situation comedy, 10 July-2 October 1952 over ABC TV (will have half of it starting in January again), and co-sponsored *Saturday Night Dance Party*, audience participation, over 46 NBC TV stations during the summer. Benrus and SOS shared sponsorship. It was a half-hour show.

Chicle will spend nearly \$4 million on advertising this year—at least 75% of it in radio and TV. (Figure is higher than the \$3-3½ million used in Part 1 of this article because of later estimates.) Chicle's chairman of the board is Thomas H. Blodgett; its president is Philip L. Becker.

**Beech-Nut Packing Co.** Beech-Nut, through Kenyon & Eckhardt, is spending \$600-\$700,000 on its seven gum brands or flavors, including chlorophyll, this year. But only an estimated 2% is going into radio announcements, nothing for TV. Magazines and outdoor get the bulk of the budget, according to Acting Advertising Manager John A. Ulrich, who replaced Ralph Foote when the latter retired last summer. Beech-Nut, with \$45,085,256 in assets and 4,169 employees, has its headquarters in Canajoharie, in New York's Mohawk Valley. Gum represents about one-third of its total sales, which include baby foods, miscellaneous food products, and coffee.

Beech-Nut officials should be pleased that total sales have risen from two-thirds that of Wrigley's in 1935 (\$18,545,644 vs. \$27,169,139) to surpass the Chicago firm's sales last year (\$74,198,373 vs. \$73,589,791). However, in the past five years alone, total Beech-Nut sales have increased only \$13 million while Wrigley's have gained \$23 million. (American Chicle stood still in the same period.)

Is air advertising—or lack of it—the key?

Beech-Nut spent an estimated \$557,000 on spot TV last year to sell gum, but is concentrating on magazines and outdoor this year. It believes strongly in all forms of advertising, including radio and TV, and certainly hasn't closed its mind to the latter. It's merely a question of economics.

Kenyon & Eckhardt's team handling

the account consists of George MacGregor, supervisor, Richard Allewelt, and Richard Bourke.

With Beech-Nut cutting its ad budget for gum by some \$200,000 this year while Wrigley and American Chicle are stepping theirs up, the industry is interested in what the sales picture will look like at year-end.

Beech-Nut used Ida Bailey Allen in a women's program over CBS in 1929 and *Red Davis*, a serial drama, in 1933-35 over NBC Blue, both to sell its food products. It hasn't had a show since. Beech-Nut chairman is E. W. Shinerman; vice chairman, W. Clark Arkell, and president of the company is John Stafford Ellithorp Jr.

**Frank H. Fleer Corp.** Norman P. Hutson, president, and Harry Ellsworth Jr., promotion manager, are sinking 30-40% of their estimated \$200-\$250,000 ad budget into TV to sell their Dubble Bubble gum, which



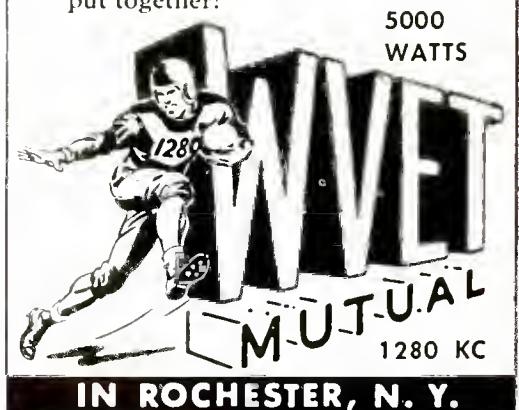
### HERE'S PROOF . . .

ARBI surveys show that Rochester radio listeners spend more . . . BUY more . . . than newspaper readers. (Copy of surveys on request.)

### WVET IS 'CARRYING THE BALL' IN ROCHESTER

. . . with more local accounts than any other three Rochester stations put together!

5000  
WATTS



IN ROCHESTER, N. Y.  
Represented Nationally by  
**THE BOLLING COMPANY**

# YOU MIGHT GET A SIX-FOOT MOUNTAIN LION\*—

BUT...  
**YOU NEED THE  
FETZER STATIONS  
TO BAG SALES  
IN WESTERN MICHIGAN!**

The double-barreled power of the Fetzer operation can help you "bag the limit" in Western Michigan. That's WKZO-TV in television, WKZO-WJEF in radio.

## TELEVISION

WKZO-TV is the Official Basic CBS Television Outlet for Kalamazoo-Grand Rapids. Its sharp Channel 3 picture effectively serves a 28-county area which boasts 58.1% of Michigan's non-Detroit population . . . 60.1% of its non-Detroit retail sales. WKZO-TV reaches more than a quarter million television homes—or more TV homes than are available in Atlanta, Kansas City or Seattle. And here's the payoff: The October 1952 Videodex Report credits WKZO-TV with 106.1% more *afternoon* viewers than Station "B"—213.4% more *evening* viewers!

## RADIO

WKZO, Kalamazoo, and WJEF, Grand Rapids, are Western Michigan's one outstanding radio buy. Both

\*J. R. Patterson killed a 276-pound mountain lion at Hillside, Arizona, in March 1917.



are so far ahead of competition in their home cities that they deliver 57% more city listeners than the next-best two-station choice in Kalamazoo and Grand Rapids. *Yet they cost 20% less!* Rural coverage is tremendous, too. 1949 BMB figures showed that WKZO-WJEF have greatly increased their unduplicated audiences over 1946—*up 52.9% at night, 46.7% in the daytime!* And there is good reason to believe that similar increases have occurred since 1949.

It will pay you to get all the facts—write direct or ask Avery-Knode.

**WJEF**  
*top 4* IN GRAND RAPIDS  
AND KENT COUNTY  
(CBS RADIO)

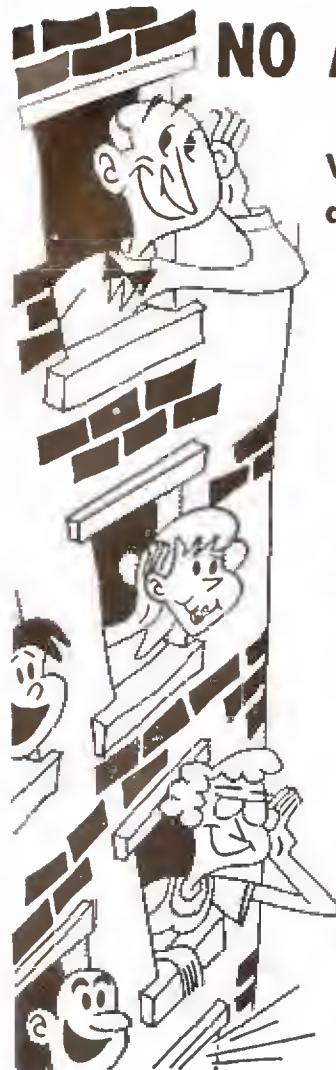
**WKZO-TV**  
*top 4* IN WESTERN MICHIGAN  
AND NORTHERN INDIANA

**WKZO**  
*top 4* IN KALAMAZOO  
AND GREATER  
WESTERN MICHIGAN  
(CBS RADIO)

ALL THREE OWNED AND OPERATED BY

**FETZER BROADCASTING COMPANY**

AVERY-KNODEL, INC., EXCLUSIVE NATIONAL REPRESENTATIVES



## NO ARGUMENT HERE . . .

**WBNS has more listeners than all local stations combined!**

All the neighbors listen in when WBNS is on the air. And you can't argue with these facts: WBNS has the top 20 rated programs . . . a combination of top CBS shows and local favorites. WBNS reaches a Billion-Dollar audience of almost 1 1/4 million, both urban and rural. WBNS is the neighbor other local stations try to keep up with.



# Radio is King!

King with the listeners!

They've given WWDC the best ratings we ever had — against the toughest kind of radio and TV competition.

King with national spot advertisers!

They've spent more on WWDC in the first 11 months of 1952 than in any similar period in our history.

King with local advertisers!

They spend more money on WWDC than any other radio station in the Washington area.

Yes! The king of the advertising buys is radio! And the king of the stations in Washington is WWDC! Let your John Blair man give you the whole WWDC story.

*In Washington,  
on a value basis—*

**WWDC is King**

Represented nationally by  
John Blair & Co.

is actually not 100% competitive with the above brands. *Pud's Prize Party*, a kid show costing an estimated \$2,500 a week for talent and production only, has been on in nine TV markets 15 minutes Saturday morning over ABC TV since 21 June 1952. Prior to this year this Philadelphia firm had used TV announcements in several markets in 1950, as well as *The Cisco Kid* over several radio stations about the same time. *Don Winslow of the Navy* carried the Fleer banner in 1940-41 over several stations, including WLW in Cincinnati, then a 500,000-watter.

Fleer this year is also using four-color ads in comic books; insertions in *Look*, *Life*, and the *Saturday Evening Post*; weekend supplements in Canada, and announcements over three Puerto Rican Network stations. Lewis & Gilman of Philadelphia is the agency: John A. E. McClave, the account supervisor and Randolph Gilman, the account executive.

Fleer, founded in 1849 as a flavor house, invented the Chiclet in 1890 but sold its rights to American Chiclet around 1908, Ellsworth told SPONSOR. Then in 1928 Fleer invented the modern form of bubble gum. Its estimated sales last year were about \$5 million.

**Clark Brothers Chewing Gum Co.** This Pittsburgh firm's sales ran about \$3 million last year; it spent some \$190,000, or virtually all of its ad budget, on TV announcements in 15 markets. This year it's in 18 markets, using some 23 stations. Clark has been in TV for two and a half years and before that used radio announcements and printed media. Strategy of President Charles T. Clark, who also acts as advertising and sales manager, is to "out-think" Wrigley and the other big gum companies. Clark and its agency (McCann-Erickson) feel the big firms have gone along in the same groove for years. Clark is concentrating on TV to give it the impact a small firm needs in a world of giants. Art Esslinger is A/E at McCann-Erickson.

**What Wrigley's learned** So a quarter of a century in radio has passed, and Wrigley has learned much that's helped keep it on top in the chewing gum race. SPONSOR's talks with President Phil Wrigley and Ad-

for complete information  
call HEADLEY-REED CO.

Father RALPH J. DIEFENBACH,  
pastor, St. Theresa's Catholic  
Church. "Strength of Our  
Nation" KPRC-TV,  
9:30 a.m. daily.



## "Behold, How Good . . ."\*

\**Psalm 133:1, Behold, how good and how pleasant it is for brethren to dwell together in unity.*

KPRC-TV is proud of its daily religious program, "Strength of Our Nation" seen at 9:30 a.m. On "Strength of Our Nation," the churches of Houston, with representatives of all denominations, combine forces to bring *Faith* closer to the lives of all people.

"Strength of Our Nation" celebrated its first solid year of telecasting on KPRC-TV on October 1, 1952. Approximately 300 telecasts had been given within that year, including several remote telecasts of Sunday services held within the churches, plus occasional Sunday devotional services telecast direct from the studios of KPRC-TV.

The religious programs on KPRC-TV are planned by a central committee of members representing the Baptist, Methodist, Jewish, Catholic, Presbyterian, Lutheran, Episcopalian, and Disciples of Christ denominations. The general chairman of this committee is the Reverend Robert Copeland, pastor of Garden Villas Community Church and treasurer of the Ministerial Alliance.

Reverend Copeland and members of the committee plan their programs in 13 week segments, meeting for that purpose with KPRC-TV Vice President and General Manager, Jack Harris, and Program Director, Bert Mitchell.

Each denomination is assigned one or more weeks for which they are responsible. Technical advisory assistance is given individual groups by the staff of KPRC-TV. However, at no time is material used, edited, or controlled, except by members of the individual denomination according to their own judgment.

The "Strength of Our Nation" programs define distinctions among denominations, discuss specific subjects with panel groups, dramatize religious scenes, and give devotional services with music, prayer, scripture and short talks.

The popularity of "Strength of Our Nation" is attested to by a daily deluge of mail from the large viewing audience. More significant, these telecasts foster deeper understanding among people of all faiths; enlighten, instruct, and strengthen the spirit of *Faith* for all who view it daily on KPRC-TV.

KPRC-TV also carries additional religious programs on Sunday, including the "Jack Hamm Show" with Jack Hamm from Baylor University, and Billy Graham's popular series, "Hour of Decision."

KPRC-TV is proud to offer its full facilities for the purpose of bringing religion into the homes of its viewers with special programs and the daily devotional period.

CHANNEL 2 • HOUSTON

JACK HARRIS, Vice President and General Manager  
Nationally Represented by EDWARD PETRY & CO.



**30  
Years**

of  
**Fitting a Medium  
to a Market**

**WSYR** ACUSE  
NBC  
AFFILIATE

**Covers ALL  
of the Rich**

Central N.Y. Market

Write, Wire, Phone  
or  
Ask Headley-Reed

**30  
Years**

of  
**Fitting a Medium  
to a Market**

**WSYR** ACUSE  
NBC  
AFFILIATE

**Covers ALL  
of the Rich**  
Central N.Y. Market

Write, Wire, Phone  
or  
Ask Headley-Reed

vertising Manager Henry L. Webster in Chicago, as well as with their principal competitors, point up the following conclusions:

1. The two top gum firms (Wrigley and American Chicle) use radio/TV to a great extent and seem to be drawing ahead of the third (Beech-Nut), which uses little. The two leading smaller challengers (Fleer and Clark Bros.) are gambling on TV to help them increase their share of the market. As new TV markets open up, chances are all the competitors will have to plunge in more deeply to hold their positions lest one get the jump on the other.

2. Wrigley has, contradictorily, ignored its competition. It feels that an even distribution of its ad budget among the principal media—with emphasis on radio/TV as in the past three years—will keep it on top. The strategy has worked to date, but American Chicle has shown a big surge in the past two years by coming out with a 15¢ chlorophyll gum and sinking 75% or more of its ad budget into radio/TV against Wrigley's 33%.

3. Wrigley no longer builds its own shows (although sticking with Gene Autry in radio and TV) but prefers to buy packages (*Life with Luigi* and its 18 summer programs over the past three seasons). Reason: They're cheaper. However, amid the informality of the Wrigley offices in the 28-story French Renaissance Wrigley Building at 410 North Michigan Avenue in Chicago, the Wrigley executives are always willing to consider new shows which they might develop. This open-door policy paid off for them over the years—via their exceptionally successful *Myrt & Marge*, *Scattergood Baines*, and Gene Autry's *Melody Ranch*.

4. Wrigley prefers network shows to spot campaigns although it will use the latter if the need arises, as it did in 1940-42 when it aired 1.695 one-minute announcements a week. It regards all media as useful and ignores none. It feels transit and outdoor advertising put Wrigley on top and it has never stopped devoting up to a third of its ad budget to these two media. But for 25 years it has depended on radio to give it over-all coverage. For years radio has absorbed another third of the budget. And today it continues to get the biggest single slice with TV moving up.

5. Wrigley continues to promote gum, not the program or the star, al-

RUFUS THOMAS  
One of WDIA's many famous personalities



## F A B

Renews WDIA, Memphis  
For 3rd Consecutive Year!

... and so the third straight yearly renewal for Colgate-Palmolive-Pect's FAB provides further proof of WDIA's complete dominance in selling to the great Negro segment of the Memphis Trade Area. (There are 439,266 highly brand conscious Negroes in WDIA BMB counties). Make plans now to join the great list of national advertisers that also includes Bab-D. Kroger Stores, 4-Way Cold Tablets, G. E. Lamps, Pet Dry Milk, Groves Bromo Quinine, Pertussin and Musteroles. Get the full WDIA story today.

HODPER RADIO AUDIENCE INDEX								
City: Memphis, Tenn.		Months: Sept.-Oct. '52						
Time	Sets	WDIA	B	C	D	E	F	G
T R.T.P.	11.5	24.5	22.6	18.9	12.8	11.7	10.6	5.2
(Note: WDIA's share Saturdays: 29.7; Sundays: 35.9)								

MEMPHIS **WDIA** TENN.  
John E. Pearson Co. Representative  
Dora-Clayton Agency, Southeast

**KWJJ**

Presents More Remote  
**"On-the-Scene" BROADCASTS**

than any other

**NORTHWEST  
RADIO STATION**

These on-the-spot broadcasts from the retailer's store surround your product with all the personality and life of a studio show — effective — interesting — economical.

**KWJJ**

Studio & Offices  
1011 S.W. 6th Ave.

**PORTLAND  
OREGON**

Nat'l Reps. — WEED & COMPANY



SPONSOR

To sell  
Appliances  
to inland  
Californians

(and western Nevadans)



... Be on the Beeline

Appliances or automobiles, the way to sell in *inland* California and western Nevada is ... on the BEELINE! It's the five-station radio combination that gives you

**THE MOST LISTENERS** More than any competitive combination of local stations ... more than the 2 leading San Francisco stations and the 3 leading Los Angeles stations *combined*.

(BMB State Area Report)

**LOWEST COST PER THOUSAND** More audience plus favorable Beeline combination rates naturally means lowest cost per thousand listeners.

(BMB and Standard Rate & Data)

Ask Raymer for the full story on this 3½-billion-dollar market—*inland* California and western Nevada.

## McClatchy Broadcasting Company

Sacramento, California Paul H. Raymer, National Representative

### KFBK

Sacramento (ABC)  
50,000 watts 1530 kc.

### KOH

Reno (NBC)  
5000 watts, day; 1000  
watts, night 630 kc.

### KERN

Bakersfield (CBS)  
1000 watts 1410 kc.

### KWG

Stockton (ABC)  
250 watts 1230 kc.

### KMJ

Fresno (NBC)  
5000 watts 580 kc.

**KFBK-FM**  
Sacramento  
96.9 megacycles  
channel 45

**KMJ-FM**  
Fresno  
97.9 megacycles  
channel 50

**KERN-FM**  
Bakersfield  
94.1 megacycles  
channel 31

**KBEE-FM**  
Modesto  
103.3 megacycles  
channel 77

A million people listen to the Beeline every day



**ABOUT 25% OF ALL  
SALES MADE IN VIRGINIA  
ARE TO  
WDBJ LISTENERS!**

**WDBJ**

Established 1924 - CBS Since 1929  
AM - 5000 WATTS - 960 KC  
FM - 41,000 WATTS - 94.9 MC  
ROANOKE, VA.

*Owned and Operated by the TIMES-WORLD CORPORATION  
FREE & PETERS, INC., National Representatives*



In this closing year  
of 1952,  
we are thankful

1. For an efficient, competent staff.
2. For a good increase in business.
3. For the nice things people are saying about us.

*The Art Mosby Stations*



**KGVO-KANA**  
5000 Watts  
Night & Day  
MISSOULA  
250 Watts  
Night & Day  
ANACONDA  
BUTTE

**MONTANA**

*THE TREASURE STATE OF THE 48*

Representatives:  
Gill-Keefe & Perna, Inc.  
N. Y., Chi., L.A., and S.F.

**BMI**  
**SIMPLE ARITHMETIC**  
IN  
**MUSIC LICENSING**

BMI LICENSEES	
Networks ..	23
AM ..	2,367
FM ..	335
TV ..	117
Short-Wave ..	4
Canada ..	154

**TOTAL BMI  
LICENSEES . . 3000\***

You are assured of  
complete coverage  
when you program  
BMI-licensed music

\*As of Nov. 20, 1952

**BROADCAST MUSIC, INC.**  
580 FIFTH AVE., NEW YORK 19  
NEW YORK • CHICAGO • HOLLYWOOD

though it likes to hold on to properties long enough for them to become synonymous with the product, i.e., Autry and Luigi. The program's ability to sell, not its rating, is important.

6. The company has proved to its own satisfaction over and over again that the late William Wrigley Jr.'s slogan, "Tell 'em quick and tell 'em often," is a pearl of wisdom that should never be forgotten. And one of the best ways of doing just this was and remains radio.

Phil Wrigley says, "Radio became the greatest mass medium in the world when it began to sell its time to the sponsor with a free hand to fill as he pleased so long as he was entertaining."

Which medium would he credit then for being chiefly responsible in putting Wrigley gum on top during the past 50 years?

Phil Wrigley answers: "Car cards."  
And in the past 25?  
"Radio has helped keep us there."

★ ★ ★

**MR. SPONSOR ASKS**

(Continued from page 59)

which seem much more alive and effective because of an audience reaction that we have become used to in radio.

Something happens to comedians when they get an instant response to their work. A laugh lights them up. Bits of business that aren't written in the script result from the reaction.

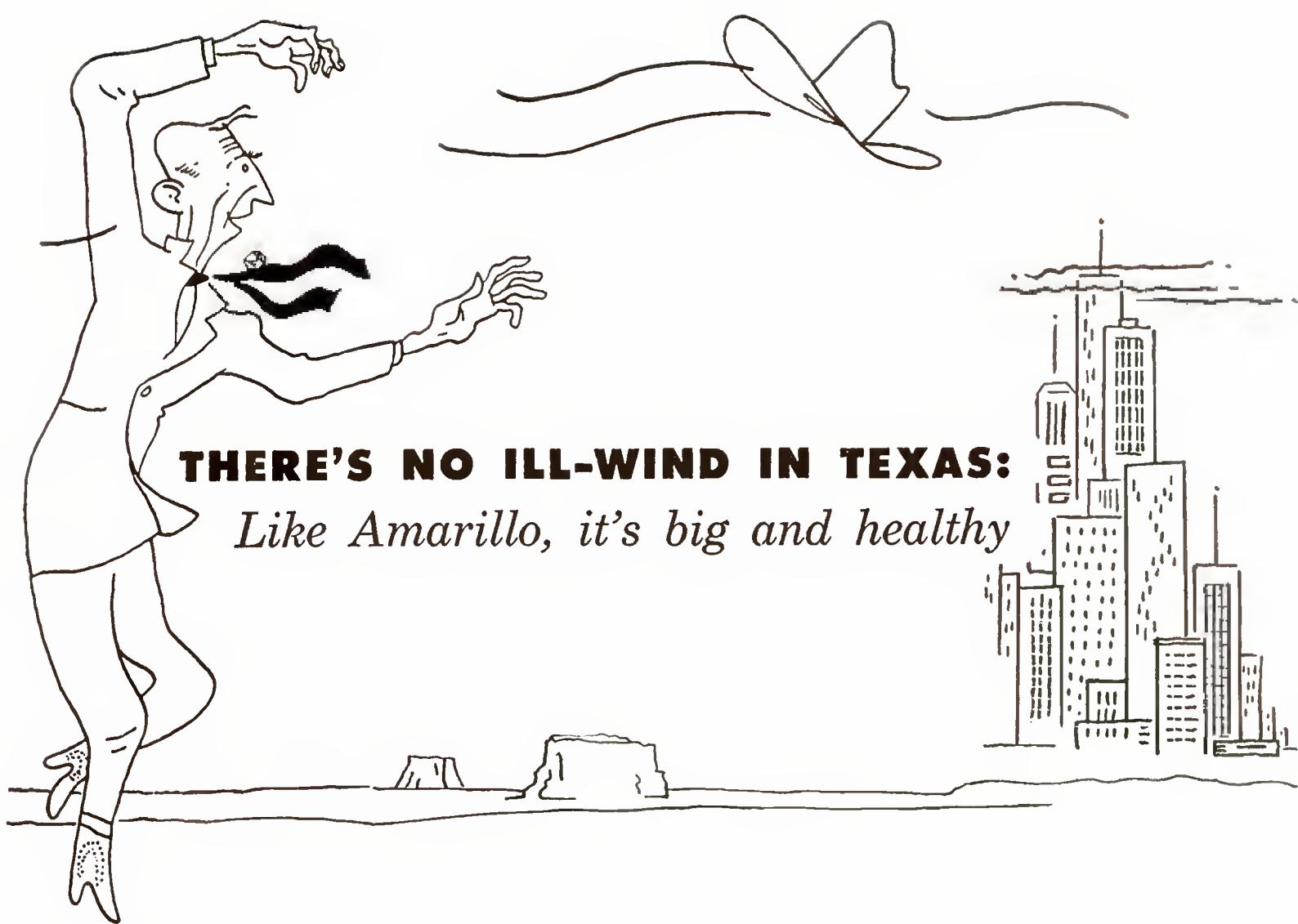
The laugh track has a marked effect on the comedy writer. It forces him to avoid lengthy exposition passages and makes him go harder for his comedy points. He prepares his material as if it were for a jury to sit in decision upon. With the laugh track present, he cannot hide behind the comfortable device of saying that the program's effectiveness was debatable. It's all there in black and white, so to speak, when the audience laughs or fails to laugh.

This discipline imposed upon the writer by having the material performed in front of an audience shows up in the quality of the program itself.

In summary, the laugh track gives the listener at home a group of fellow laughers and adds a theatrical effect to the whole show, which would seem to be worthwhile.

EVERARD W. MEADE  
V.P. & Dir. of Radio-TV  
Young & Rubicam  
New York

SPONSOR



## **THERE'S NO ILL-WIND IN TEXAS:**

*Like Amarillo, it's big and healthy*

You may have heard about a Panhandle wind-gauge—a concrete block at the end of a ten-foot chain anchored to the top of a ten-foot iron pole. If the chain and block are blown parallel to the ground, it's too windy to work. There isn't much need for paint-removers hereabouts, either. Folks just put the woodwork outdoors, fasten it down, and let the wind blow the paint off.

Citizens of Amarillo, in common with most other Texans, have a fondness for tall tales. Actually, the biggest wind on record was a 75-mile-an-hour gale. Cotton John, KGNC's farm editor, says it disrobed a young lady crossing Polk Street at Sixth (our Broadway and 42nd). She was spared embarrassment, though, because the same wind blew sand in men's eyes, opened a store door, and sailed her right up to the dry-goods department, where it wrapped her in a piece of calico. Cotton John's got a piece of sand to prove it.

Cotton John also has a passel of surveys which prove he and KGNC have a loyal following of farmers and ranchers. Because he was born and raised on a Texas farm and knows about 80% of the farmers in the Panhandle by name, he is personally familiar with their problems. His early morning and early afternoon farm, weather, and market broadcasts provide information for farmers and ranchers throughout Amarillo's trading area. The programs typify the way KGNC serves its wealthy agricultural and industrial market.

The market is well worth the attention of an advertiser interested in business, well covered day and night by KGNC's 10,000 watts of power. For further information, please check with our national reps.



• 710 KC • 10,000 Watts • Represented Nationally by the O. L. Taylor Company



## SHOTGUN GUARD FOR TOLEDO'S *Christmas* SPENDING

At this time of year throughout the nation spendable incomes are swelled by savings and bonuses—cash registers ring extra loud as TV sets, electrical appliances, autos, clothes and foodstuffs are added to Christmas shopping lists. To advertisers this season can mean extra volume—if the potential buyers are guided in their purchases. Here in Northwestern Ohio's Billion Dollar Market there is such a positive guide—WSPD. For 32 years people in this area have tuned to WSPD as their Christmas shopping advisor—have spent their dollars confident in "Speedy's" suggestions. So protect yourself in this heavy spending season—buy WSPD the one medium in Northwestern Ohio that offers guided results. In a sense—put "Speedy" on as your Shotgun Guard for Toledo's Christmas Spending.

**WSPD**  
AM-TV

Storer Broadcasting Company

TOM HARKER NAT SALES MGR 488 MADISON AVE NEW YORK

Represented Nationally  
by KATZ

### TV PROGRAMMING

(Continued from page 25)

moment I am in the market for a half-hour show. Since I've got several brand managers to deal with I'm proceeding cautiously. When you're spending \$35,000 for a hookup and another \$25,000 for a program, you can't afford to take a chance. As I've got it figured out, I'd rather buy into a show that's in 20th place than gamble on something new which could either land in the first 10 or wind up No. 50. What I'd rather do is buy talent plus insurance of success."

**Radio-TV director of an agency in the over \$50-million class:** "It's easy to ride on the tail of somebody else's success, but it takes courage and imagination for an agency to do a good selling job in behalf of something new for a client.

"We've got some TV shows running on the networks, but, as an agency, we're not getting anything out of them for future use. They're all on film. All the agency does now in television, outside of creating commercials, is hire expensive supervisory people to work with the film producers. With the programs off in the film studios, it doesn't help TV directors or TV cameramen. It was quite different when the show was built up by the agency's staff and centered around the star and the director. The room for experimentation is missing. You spend the client's money with the feeling that you've retained little of value that you can apply to his and your problems in the future."

**Ad manager for a drug company:** "Let's look at the case on the other side of the ledger. With the prime periods loaded up, your best chance of getting as close as possible to a maximum audience is to buy a partnership on a substantially rated program and pay the premium. You know, we could risk \$100,000 to audition four shows and likely come up with a zero. It may be worthwhile for such advertisers as Procter & Gamble and Lever, with their myriad of products, to stake themselves to new property and investment in production, but we, with our method of operation, look for the minimum risk. I'd much rather, these days, take this tack: First, try to buy into a show on an alternating arrangement, and, failing that, do

SPONSOR

The November Issue of  
*"The Television  
Audience of Today"*  
covers the subject  
  
*Situation  
Comedy Programs  
on Television*

Here is a study of all Situation Comedy programs appearing on television. In all, 22 Situation Comedy Programs are covered. Each program is analyzed to show (1) previous radio listening, (2) present radio listening, (3) respondents knowledge of TV program, and, (4) regular viewing of program.

Situation Comedy programs rated by respondents as "excellent" are analyzed to show why respondents give a program this rating. Identical procedure is followed for programs rated as "poor".

Additional information on Situation Comedies is presented to show viewing by family members, preference of story or actors, reasons for watching, viewing by economic groups, etc.

If you have any interest in Situation Comedies on TV, here is a study you should have.

*Advertiser Research*  
90 BAYARD ST.  
NEW BRUNSWICK, NEW JERSEY  
Charter 7-1564

what Buick did—take over a top-rating spot for my own show. You'll note by the ratings that they came out of the deal in great form." (On the basis of TV homes reached the Nielsen report for two weeks ending 11 October gave the Buick show a rating of 58.6 as against 55.8 for Milton Berle, who occupies the spot three weeks of the month.)

**An account executive who supervises three accounts active in TV:** "You can't blame an advertiser for not putting money behind a show he hasn't seen. The economics of television make the device of alternating with another advertiser

★ ★ ★ ★ ★ ★ ★  
"It is my firm belief that with the live show . . . to some degree on the national level and to a very great degree on the local level . . . rests much of the hope we all may have for the future of television. Your actor, writer, director . . . all the architects and builders of the major television effort . . . don't just grow like Topsy and appear on the spot when needed. They must be spawned and developed."

PAUL PHILLIPS  
Radio-TV Director  
The Aithkin-Kynett Co.  
Philadelphia

★ ★ ★ ★ ★ ★ ★  
as Y&R has done for Goodyear on NBC Sunday nights as smart an operation as current conditions dictate. Most people in this business I've found are still thinking in terms of radio when it comes to programs. In radio you figured that it would take a season for a show to establish a rating. That was good economics then. But compare the costs of your program and time then to what it costs in television today and you can't help but agree that BBDO and Y&R are on the right track."

**Radio-TV director of an agency doing \$12 million in air media billings:** "One thing that seems to be overlooked in the chronic cry over the high costs of TV is that this, to no small degree, is due to the advertiser's insuring his own success. The advertiser will gamble anywhere from \$5 million to \$10 million dollars to put over a new product or brand, but, if you ask him to gamble \$500,000 on a show, he's horrified. What's the result? He's paying all sorts of premiums on the 'surefire'

An Excellent  
Sales Position  
Is Available!

A 5,000 watt CBS affiliate in a good Southeastern market wants an experienced salesman. His character must be beyond reproach and his selling record must be outstanding. Solid local station selling experience is an absolute necessity.

Good draw against commissions, opportunity for real producer to earn \$10,000. yearly in a happy atmosphere.

—•—  
References and background will be checked thoroughly.

—•—  
Send full information to  
Box 21, Sponsor,  
510 Madison  
New York 22, N. Y.

thing." Rather than develop his own property he submits to all sorts of hidden costs in established or name properties he buys on the outside. Among these hidden costs are rights and sometimes a long line of people who at some time may have contributed an idea here and there to the show's formula. It all adds up to lots of padding on the price, but if that's the sort of insurance the advertiser wants he's paying a mighty big premium for it."

The foregoing reference to "hidden costs" was checked with an executive of CBS, which produces such packages, either live or on film, as *Amos 'n Andy*, *Our Miss Brooks*, *My Friend Irma*, *I Love Lucy*, and *Life with Luigi*. Said Norman Hadley, comptroller of the CBS television division: "There is quite a misconception about the budgetary breakdown of a package show. What puts the price where it is are the production elements, whether the program is live or on film. Royalties or rights are an insignificant part of the cost. Some of the creators of our shows, like Cy Howard (*Irma* and *Luigi*) share in the profits from the television version and these shares likewise figure insignificantly in the cost of the show."

★ ★ ★

## MERCHANDISING EXAMPLES

(Continued from page 45)

bells musical jingles, and promoted the two Campbell network shows, *Club 15* and *Double or Nothing*, heard on CFRN."

Many of the same basic problems that plague U.S. stations who offer merchandising also are real problems to our Canadian neighbors. Added CFRN's Miss McDonald:

"A great deal of our merchandising depends on the cooperation received from the advertiser's local representatives. Many are able to suggest and assist to a wide extent and put the special merchandising promotion over the top. Others are not too interested, or do not partake of the plan, and of necessity the success of these schemes leaves much to be desired."

### WBAL and WFBR, Baltimore

Like fingerprints, radio station merchandising plans are virtually never identical, and rarely will two big stations try to slug it out with similar merchandising arrangements. Accordingly, advertisers and agency timebuyers should check carefully even within

a single market if they are on the lookout for a particular brand of merchandising.

Typical of the wide variations to be found within a large radio market are the merchandising efforts of two Baltimore outlets, 50 kw. WBAL and 5 kw. WFBR. Each goes its own way, and each has a plan which is quite unlike the other's, except for the basic similarities in any merchandising plan.

WBAL bases its merchandising campaigns primarily on a single, premium-rate program, *Kitchen Karnival*. A half-hour lunchtime show, *Kitchen Karnival* is aired twice each week from the Gold Medal Room of Baltimore's Greenspring Dairy (one of the show's many sponsors), and goes on a road tour the other three days, playing at women's clubs, civic groups, churches, etc. Sponsorship is limited to food and household product advertisers, since the supporting merchandising is geared to promote such accounts.

Kit Tyson, promotion manager for WBAL, summarizes this merchandising follow-up as "services which would cost advertisers considerably more were they to furnish them themselves."

Briefly, WBAL backs up its *Kitchen Karnival* by having the station's mer-

# WOR

the New York station  
where listeners listen  
and sponsors sell...key  
station of MUTUAL  
Broadcasting System

chandising staff call on a minimum of some 100 retail stores each week. There, the WBAL-men plug new campaigns, arrange for store displays, and stress the values of tie-in promotion. Cross-plugs in the merchants' own advertising are secured to plug both the show and its sponsors. Each week, a report on the distribution and movement of products sold on the show is prepared which contains information about competing brands as well as the WBAL-advertised items. Two broadcasts a week are luncheon shows, at which souvenir menus (autographed by the show's stars, Brent Gunts and Joe Croghan) are distributed and which plug the various products of the show's sponsors. As the show travels within WBAL's area, local grocers around the originating point are alerted to put on extra-heavy promotions.

In contrast with the showcase variety of merchandising, WBAL's neighboring station, WFBR, takes the broad approach. "We treat all clients, insofar as possible, on an equal basis. We like to have the small-time buyer feel he is getting the same treatment the big fellow gets. But of course distinctions must be made. The man who spends

\$10,000, we feel, deserves a fuller share of merchandising and promotion than the man who spends \$1,000," WFBR Promotion Director Don Spatz explains.

Among the standard items in WFBR's bag of merchandising tricks are:

(1) Featuring in a station-published retail newsletter, "Trade Winds," which goes to some 900 grocer members of the Independent Retail Grocers Association and/or some 600 Baltimore-area druggists, (2) plugs in the station's published program schedules, (3) window displays in the eight prominent windows in the WFBR Building, with the station often furnishing the display materials, (4) station ads in the local retail trade papers to remind retailers of WFBR-advertised products, (5) use of client products where possible as prizes on local WFBR give-away shows, (6) access to the station's special direct-mail lists, as well as station-designed mailing pieces, (7) continuing on-the-air and in-print publicity and promotion.

**Across the nation** Here's an ad-man's capsule "Cook's Tour" of other

radio station merchandising campaigns, from coast to coast based on SPONSOR's recent survey:

**East:** In Providence, R. I., station WHIV backs up air advertising campaigns with a wide variety of merchandising aids, starting with direct mail campaigns to dealers, and continuing through window and counter displays, newspaper ads, promotion announcements, truck banners, and the like. Bridgeport's WICC has a flexible merchandising arrangement which includes similar supporting devices, and toward which the station allot 2% of the gross of contracts over \$3,000 with a contract minimum of \$1,500. Reports WICC's Jay Hoffer: "This expenditure is flexible only insofar as quantity is concerned, not quality."

Although Philadelphia's big 50 kw. WCAU offers some merchandising assistance to all its network and spot advertisers, the station centers its extra promotions for advertisers on three participating shows, *Housewives' Protective League*, *Sunrise Salute*, and the WCAU-created *Shoppin' Fun*. Designed for grocery and household advertisers, these three premium-rate shows include a sizable guaranteed merchandising campaign as part of the original pro-

The only worthwhile investment is one  
that pays off.

Advertising on WOR is *really* worthwhile!  
For years, WOR has paid off with *more* sales  
for *more* advertisers than any other  
station in the country.

WOR, the most sales-effective station in the U. S., serves 26,000,000 people in 14 states, and provides them with programs they listen to (WOR is first choice among listeners in both news and women's service programs).

You'll find it worth *your* while to learn what WOR can do for you.

**WOR** 13

# WBAL Presents a Mighty Advertising Merchandising Plan

## "Operation Chain Action"

Strike twice at your customer with WBAL's unique OPERATION CHAIN-ACTION — at home with radio commercials, and at the point of sale.

Food advertisers guaranteed powerful point of sale promotion in over 213 leading chain food stores coupled with the unequalled power of radio advertising for mass selling.

Give your product's advertising that *needed, doubled-barreled* impact with CHAIN-ACTION. Complete details on request.

50,000 WATTS

# WBAL

NBC IN MARYLAND

Nationally Represented by  
**EDWARD PETRY & CO.**

gram price. *Shoppin' Fun*, incidentally, is a point-of-sale device in itself; it originates each day in one of 70 major supermarkets.

**South:** Merchandising displays are a familiar sight in retail outlets below the Mason-Dixon Line. Richmond's WRNL backs up its air advertising with a complete merchandising department, and uses such devices as: a station-published bulletin to some 550 local grocers, product displays, letters to retailers, newspaper audience promotion, ads in regional trade papers, and various publicity stunts for advertisers' programs.

One of the South's big annual whoopdedos, the North Carolina State Fair was used recently by WPTF, Raleigh, as a merchandising showcase for station clients. In the heart of the fair's midway section, WPTF set up a booth in the form of a country store, stocked it with air-sold product samples, and gave them away as prizes to the fair's visitors in a dart game run by station personalities. Some 550,000 people attended the fair.

**Midwest:** Although WLW, Cincinnati, stands out among Midwestern stations which merchandise air advertising, it by no means has the field to itself. WSAI, for instance, in WLW's home town, has a smaller but equally aggressive merchandising plan which makes available to advertisers: direct mailings to retailers; display windows in the downtown area; "other services that might naturally crop up which the station could provide," according to WSAI's Vonne Monsell.

Indicative of the fact that more radio stations are daily joining the trend toward merchandising their air clients is a recent report from WMIL, Milwaukee. This station has hitherto had no specific merchandising plans to offer. Now, WMIL has worked out a tie-up with a chain of giant supermarkets in the area, to be called "Operation Food," due to start on 1 January.

**Southwest:** In the wide open spaces of the booming southwestern U. S., many stations—like KVOO, Tulsa; WFAA, Dallas; KNUZ, Houston—are also offering merchandising aids.

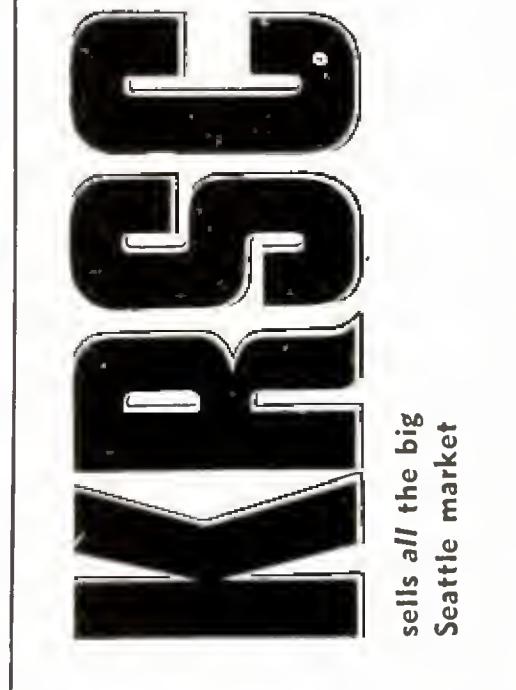
Typical of these is the merchandising assistance given by Amarillo's KGNC to its larger (mostly 52-week) advertisers. This is a package of sales assistance which starts with direct mail to retailers and continues through station displays, car cards, newspaper support,

other promotional devices. Results for the station's advertisers, from Royal Triton Motor Oil with a transcribed Frederic W. Ziv *Bold Venture* series to Panhandle Feeders with a small spot campaign, have been excellent.

**Rockies:** In Salt Lake City, stations KDYL and KSL each have merchandising specialists. KDYL maintains a two-man merchandising team who handle most of the usual merchandising devices, and who help promote to retailers the details of new national and local spot campaigns. KSL has a merchandising man who handles similar details, and who helps in handling point-of-sale promotions for the station's advertisers. No charges are made by these stations for merchandising assistance. In Missoula, Mont., station KGVO provides similar merchandising services, setting up an annual campaign for the station's leading clients.

**West Coast:** Merchandising is a growing factor in the air advertising done in the Pacific states. Since the West Coast is largely the home of modern supermarket marketing, these merchandising campaigns usually involve extensive tie-ins with the larger chains of self-service food and drug retailers.

Represented by:  
EAST: Geo. W. Clark, Inc.  
WEST: Lee F. O'Connell Co.  
Los Angeles  
Western Radio Sales  
San Francisco



# AP NEWS - a "Natural" for New Stations

"In our 2 years of operation, AP news has produced 20-25% of our gross revenue."

Wendell H. Siler  
Manager  
WRAD  
Radford, Va.



"Our first sponsor requested AP news . . . never any renewal problems."

Thomas A. Rogers  
General Manager  
WCLT  
Newark, Ohio



"Approximately 11% of our air time is devoted to AP news programs. They're our most salable product. And they stay sold because they produce results for sponsors. Here's what sponsors say:

*Our AP news appeals to all classes of potential customers . . . Maintains good will with present customers . . . Gives us added prestige . . . Our most effective advertising . . . Brings in the traffic . . . Exceeds all expectations.*

"Since we went on the air five years ago, we've had a waiting list of sponsors for AP news. Our 48 weekly AP newscasts are completely sold out. A typical AP spot has a rating of 19.2 compared to the nearest competitor's 2.2. In addition to spot news, AP's various feature programs sell readily — much as 'Sports Memory,' sponsored five days a week by a brewery."

For full information on how you can put Associated Press news to work for you and your sponsors, contact your AP Field Representative or write

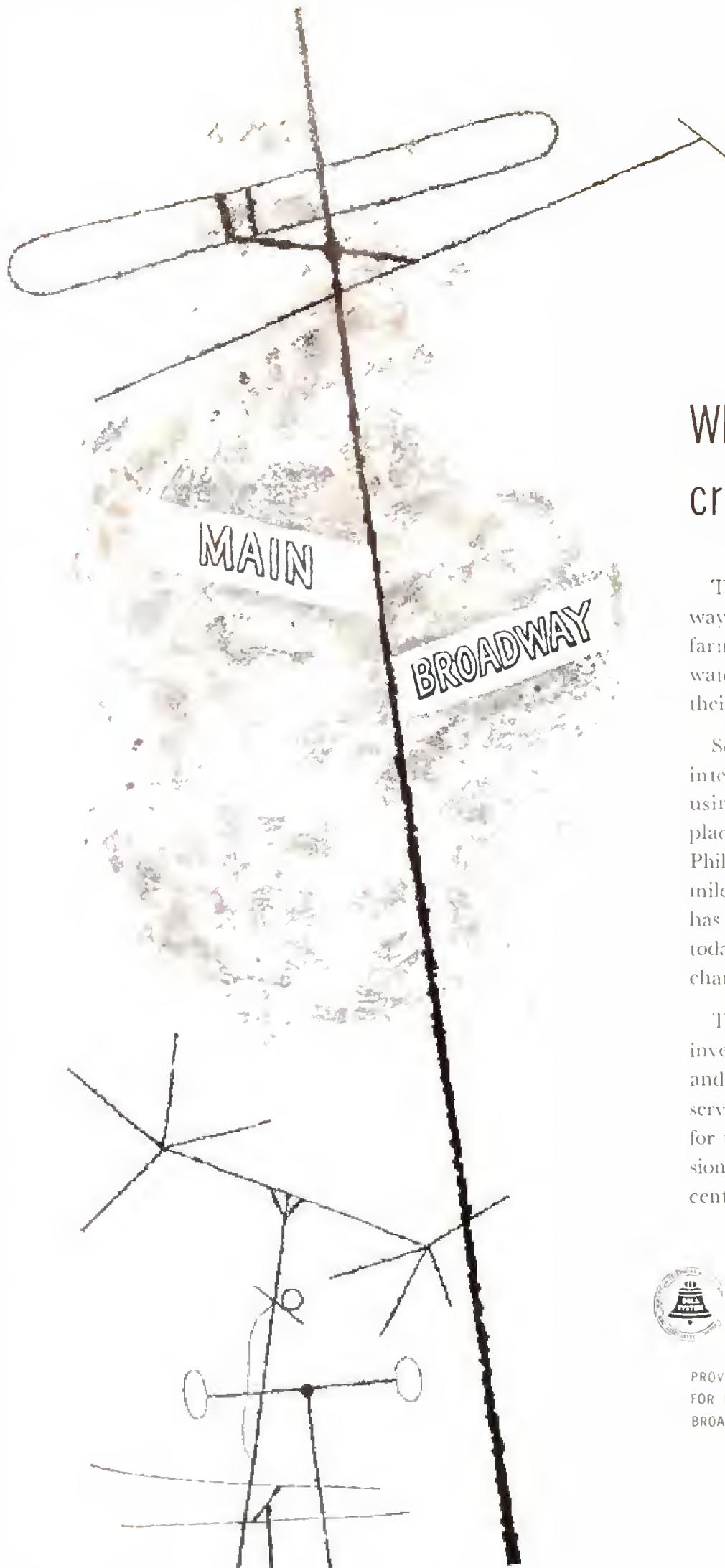
RADIO DIVISION  
THE ASSOCIATED PRESS

50 Rockefeller Plaza, New York 20, N.Y.



Hundreds of the country's finest stations announce with pride

**"THIS STATION IS A MEMBER OF THE ASSOCIATED PRESS."**



## Where Broadway crosses "Main Street"

The curtain goes up on Broadway and people in towns and on farms across the country can watch from front row center on their television sets.

Seven short years ago the first intercity television broadcast, using today's methods, took place between New York and Philadelphia—a distance of 95 miles. Since then the Bell System has expanded its network until today it contains over 30,000 channel miles.

This expansion required great investments of ingenuity, effort and money. Yet the cost of the service is low. Bell System charges, for the use of its intercity television facilities, average about 10 cents a mile for a half hour.



BELL TELEPHONE SYSTEM

PROVIDING TRANSMISSION CHANNELS  
FOR INTERCITY RADIO AND TELEVISION  
BROADCASTING TODAY AND TOMORROW.

## The major radio networks

Once the province of local stations who merchandised only their spot accounts, merchandising in the U.S. has in the past two seasons begun to reflect the entrance of the major radio networks into this field. Three of the four leading networks have merchandising campaigns in operation, which show up at the local level as an increasingly important part of station merchandising. (For the development of this trend, see "The new network merchandising era is here," SPONSOR, 17 December 1951, and "Fall Facts" issue, 14 July 1952.)

Here's the latest round-up of information regarding merchandise campaigns by the major radio webs, as SPONSOR went to press:

**ABC** What was true a year ago of ABC's merchandising plans still holds: the network is doing some heavy thinking, but has nothing ready to pitch to advertisers and agencies. One thing that has held up ABC's plans has been the proposed ABC-UPT merger. Until this is settled, ABC doesn't want to get involved in merchandising plans which may have to change drastically as program structures, local tie-in possibilities, and advertiser line-ups are possibly altered by the blending of a leading network with a leading movie theatre chain.

**CBS** Although CBS Radio helps to organize some merchandising plans for clients in several key markets, the Columbia web has no over-all plans for network-level merchandising. That's the latest from Administrative V.P. Lou Hausman of CBS Radio, who added: "We've been surveying the whole field of merchandising recently, and

listening to a lot of opinions on the subject from our affiliates. If we have a merchandising plan in the future, we want it to be a lot more than double-talk."

Generally speaking, CBS Radio's policy, according to Lou Hausman, is to build sizable audiences for the network as the primary promotional target. After this is done, then CBS is likely to start organizing a sizable merchandising plan, but not until then. Meanwhile, merchandising will be on a market-by-market basis.

**MBS** Having staged a successful kick-off to its latest network merchandising plans with its "Look Mom—It's a picnic!" promotion last July, MBS is now lining up such omnibus promotions on a regular basis. The "Look Mom" operation, which for two weeks plugged a long list of MBS clients' products in over 4,600 stores of the Independent Grocer's Alliance, plus on-the-air and in-store promotions, racked up a real success for the network's merchandisers. An over-all sales increase of 25% was found above the previous two weeks, and 10 MBS-plugged brands had averaged sales increases of more than 14%.

Upcoming now from MBS are more in-store merchandising promotions. Around Valentine's Day, MBS plans to have a "National Wife Week" promotion in some 5,300 IGA food outlets (total annual volume: around \$1 billion). The theme will center on giving wives a wintertime vacation through the use of easy-to-prepare meals—using, of course, MBS-sold products. Store displays, signs, stickers, booklets, and other point-of-sale material will be used. Other short-term schemes should be due about four times a year,

including efforts in drug stores.

Mutual makes no extra charges for its network merchandising services. But, as MBS V.P. Hal Coulter points out: "We will always treat this function as an adjunct that makes radio work more productively for the advertiser—not as an end in itself, nor in a role dominant above the radio medium we are selling."

**NBC** For a full season now, NBC Radio has had a heavy merchandising plan rolling, which does not limit itself to store promotions, but tries to do (via NBC affiliates) the kind of job that WLW and others have long done at the local level. The basic NBC plan, a continuous one, includes:

(1) Consumer panels to test new products and provide local research data, (2) spot surveys of store conditions and to check the success of the promotions, (3) display work, in which NBC's merchandising team (12 men located centrally in key markets) and station merchandisers help to convince retailers that NBC-sold products should be promoted and displayed well, (4) special NBC-created point-of-sale material for in-store use, (5) attendance by NBC men and/or station men at sales meetings, and (6) monthly drug and grocery bulletins.

This NBC merchandising is done primarily by NBC affiliates, with the network keeping a watchful eye on the proceedings. Some radio and TV product promotions have been done to date for major clients such as Miles Laboratories, Pabst, Armour's Dial Soap, Hazel Bishop, and the like. No extra charges are made by the network for such merchandising.

Since the merchandising is largely up to the stations (with NBC hatching

In Boston

Advertisers clamor for

**CHRIS EVANS'**

additional half hour

**1.00 to 1.30 P.M.**

on

**WDH**

50,000 WATTS

John Blair & Co.

OWNED AND OPERATED BY THE BOSTON HERALD-TRAVELER CORP.



## be sure it's available before you try to buy it!

Average ratings that belong to somebody else won't do you a bit of good! When you schedule spots for Los Angeles, San Francisco and San Diego, be sure the ratings quoted to you are for sale.

When Don Lee tells you about ratings they're ratings, not averages. You can buy them and they will start selling for you. Our great variety of excellent programs consis-

tently gives you the best choice of availabilities. To clinch it, Don Lee's lower station rates give you complete coverage at a lower cost per thousand families reached than *any other* advertising medium!

So, to get real availabilities...not giant cardboard cones...rely on your Don Lee or Blair man when scheduling advertising for Los Angeles, San Francisco and San Diego.

**KHJ**



LOS ANGELES  
5000 W 930 kc

**KFRC**



SAN FRANCISCO  
5000 W 610 kc

**KGB**



SAN DIEGO  
1000 W 1360 kc

*Represented Nationally by JOHN BLAIR*



the plans), some stations naturally do better than others, depending on their merchandising experience. But the great majority of NBC affiliates are now providing some form of merchandising aid for network clients.

Interestingly enough, many NBC TV affiliates are doing a merchandising job, too. It's felt that they are keeping a canny eye on the day when the increasing number of video outlets will mean stiffer over-all competition, and that they're making merchandising hay while the sun shines.

Moreover, the TV stations have turned toward merchandising on the theory that it is only by means of close cooperation at the point-of-sale that a medium can keep track of the sales impact it is making. Relatively early in TV history these stations want to help build up documentation of sales effectiveness against the day when it may be needed as sales ammunition.

★ ★ ★

## RECOMMENDATIONS

(Continued from page 47)

Stations should be careful how they 'sell' their merchandising and not try to close deals on the basis of how much they're willing to throw in for free."

A statement aimed at both buyer and seller is due to come shortly from the American Association of Advertising Agencies. Part of a planned 4 A's code of practices to be observed in agency dealings with air outlets, the gist of it will be as follows:

"An agency may properly accept any amount and kind of merchandising cooperation a radio or television station volunteers. However, it should not demand or encourage free services

that are not a proper function of radio and TV stations, or which are in excess of what is generally regarded by radio and TV stations as proper. Merchandising costs unfairly shifted to broadcasters would have a tendency to increase rates for all advertisers, whether or not they use such services."

**What advertisers can do to work closely with stations which do merchandising** Here-with is the consensus from a number of sources—including station and network executives, agency executives, clients, and reps—which SPONSOR presents as a possible guide to advertisers in entering a merchandising arrangement:

1. Know what you want and need before asking stations for it.
2. If you need more merchandising, discuss it with a station. Avoid pressuring them with a contract as bait.
3. Be prepared to pay extra in some cases for extra services. If your whole selling strategy hinges on merchandising, shopping around for shows which offer guaranteed merchandising, at a premium price, of a sort which fits your needs may be the answer. This will avoid starting out on a merchandising campaign with bad feeling on both sides.
4. Don't insist on a special brand of merchandising tailored for you alone if a station has some kind of special "omnibus" promotion into which your product will fit nicely. Often, a ride on such a bandwagon is as useful as a solo flight.
5. Don't be unreasonable in merchandising demands. Remember, you're buying radio, an important ad medium. You aren't buying store promotions.

★ ★ ★

## ROUND-UP

(Continued from page 65)

in November 1952, and it has not missed a Saturday night show since. Among other guests, more than 650 disk jockeys were invited to attend the anniversary broadcast at the Ryman Auditorium in Nashville, and a special reception afterwards. R. J. Reynolds Tobacco Co. sponsors the half-hour network portion of the show (the actual show runs four and a half hours every Saturday night, from 7:30 p.m. to midnight, and is broadcast locally in its entirety by WSM, Nashville).

\* \* \*

The sight of the new TV facilities going up—for newly licensed as well as at already established stations—is becoming an increasingly common one all over the country. WAVE-TV in Louisville is one of many stations preparing to increase its coverage next year. It will change channels (from 5 to 3), will go to 100,000 watts—



around 1 February 1953—and will cover 50% more homes than it does now. The ground-breaking ceremonies for WAVE-TV's new tower and transmitter took place last month atop 1,000-foot Bald Knob. Among those present were (standing in photo foreground, l. to r.): Charles Leonard, WAVE treasurer; George W. Norton Jr., president, WAVE; Nathan Lord, manager, WAVE; General Richard

In Boston

STUDEBAKER CORP.

has renewed for  
the sixth straight year

OWNED AND OPERATED BY THE BOSTON HERALD-TRAVELER CORP.

on

WHDH

50,000 WATTS

through

John Blair & Co.

**SPONSOR MAGAZINE**

*Pays Tribute . . .*

*To the*

**MEDIA BUYERS ASSOCIATION  
OF NEW YORK**

*and to the*

**WOMEN BUYERS** of space and Radio-TV  
time who are now being welcomed into  
the Media Buyers Association.

\* \* \* \* \*

SPONSOR MAGAZINE commends the organization  
for this forward step, and salutes these women who have so deservedly earned  
an important place in one of the foremost functions  
of the advertising profession.

Howzie, assistant commandant, Fort Knox; Mayor Farnsley, Louisville; Mayor Ernie, New Albany, Indiana; Mayor Hudepyle, Jeffersonville, Ind.

\* \* \*

National pollsters notwithstanding, WAGE in Syracuse claims near 100% accuracy in the political poll conducted in connection with its *Open Mike* programs previous to the recent elections. After interviewing over 350 Syracusans on their Presidential preference, the WAGE poll showed Eisenhower would get 65% of the Syracuse vote. On 4 November, he did. For U. S. Senator, the poll gave Irving Ives 64%; official election results showed Ives received exactly 64%. The only office WAGE's poll missed hitting on the nose was Congress, with Republican R. Walter Riehlman getting 59% of the vote—1% less than he made on the poll. The *Open Mike* programs were sponsored by the Barry Oil Co. of Syracuse.

\* \* \*

Ever since the days of "Miss Hush," mystery-voice contests have regularly been invading the airwaves. KNX, Los Angeles, is utilizing such a contest for the purpose of hypoing listening as well as to learn more about why people listen to the station. The contest, which started on 17 November, features the voice of a well-known personality—a woman—who speaks a brief sentence several times a day on the station. Clues to her identity are given daily on several KNX programs. Along with their guess as to the lady's identity, contestants must submit a slogan of 15 words or less telling why they listen to KNX. First prize winner will get a \$1,000 mink stole; others, a Las Vegas vacation trip, a gas range, a diamond wrist watch. ★ ★ ★

## CBS SPOT SALES

(Continued from page 29)

primarily examples of how a gradually growing fund of research knowledge shaped CBS Radio Spot Sales selling to advertisers. Selling today in radio and television is so intimately associated with bar charts, surveys, statistics it's hard for even veterans to remember the days when station coverage data was often determined by merely drawing a circle around the home city with a simple compass.

From the first, CBS Radio Spot Sales came into the business committed to a get-the-facts policy. Working closely with the network research department at first and later serviced in addition by its own research staff (after 1941), it has been able to gather increasingly detailed data to guide advertisers.

One of the first trade-paper ads ever placed by the organization in October 1933 reflects the research-based selling approach. The ad, headlined "Somebody asked about WCCO," tells about the Minneapolis stations in terms of (1) coverage, offering to submit a detailed map of primary and secondary listening areas; (2) comparative popularity based on a survey; (3) size of the regular audience. In that day CBS Radio Spot Sales was thus stressing coverage studies, which eventually grew into the BMB, and qualitative listening reports.

Contrast this approach to selling with the time-brokerage system then still being practiced.

A time broker went to clients and sold a campaign in a specified number of markets which he then promised to deliver. Not having an exclusive representation contract with any one station in those markets, he would in some

cases throw the business open to bids from all the stations in the markets involved. In some instances too, time brokers literally bought business by plowing back part of their commissions in extra payments to agencies. It was partially out of discontent with such practices that stations turned to exclusive national representatives like CBS Radio Spot Sales. But more important was the desire of the stations for development of a national selling force equipped with detailed facts to sell by.

**Research milestones** In contrast to time-brokerage tactics, CBS Radio Spot Sales, along with other representatives then entering the business, set out in 1932 on a one-station-per-market basis. At the outset it represented the following: WBBM, Chicago; KMOX, St. Louis; WCCO, Minneapolis-St. Paul; WJSV, Washington, now WTOP; WKRC, Cincinnati; WBT, Charlotte; WPG, Atlantic City, now off the air; and the Don Lee Broadcasting System.

Here are some of the CBS research developments which were taken from the network and applied to selling these stations. (They are drawn from a 1944 CBS presentation called "How CBS is taking the guesswork out of radio.")

**1931** Shortly before inception of its rep organization, CBS launched an area study for each of its stations. Primitive though the methods were, they laid the foundation for today's coverage studies. Stations simply asked listeners over the air for letters reporting on reception. From the replies came area mail maps representing intensity of listening. The mail studies were repeated in 1933 and used as a basis for CBS network coverage maps of the entire country.

**In Boston**

**1953 Plans**

**all include spots in  
FRED B. COLE'S  
"Carnival of Music"**

OWNED AND OPERATED BY THE BOSTON HERALD-TRAVELER CORP.

**on**

**WHDH**  
50,000 WATTS

**John Blair & Co.**



THE 50,000 WATT NBC  
RADIO  
STATION  
THAT  
COVERS  
THE WEST

*announces  
the immediate  
appointment of*

**EDWARD PETRY & CO., inc.**

*as  
national  
sales representatives*

**1935** The technique was refined that year with separation of the day and night audiences and the offer of a premium in return for response. Separate announcements were made for day and night audiences in order to gauge difference in coverage before and after dark.

**1937** Coverage was determined by personal interviews. (Subsequently, in 1939, the method was discarded.) Dealers were interviewed by mail to determine zones of station influence.

**1939** An analysis was made of the different techniques used till then to measure coverage and out of this came the controlled mail-ballot technique. This was the greatest advance to that date in coverage measurement, researchmen now agree. The initial study (actually made in 1940) provided the first county-by-county breakdowns of circulation and allowed advertisers to allocate their budgets scientifically for the first time.

**1940-44** In 1940, 1942, and 1944 CBS conducted full-dress coverage studies by the mail-ballot technique, giving its stations data similar to that provided by the first BMB in 1946. (The BMB technique was based on the approach pioneered by CBS.)

**1942** The CBS-sponsored Gill Roster studies were the first recall analyses of non-metropolitan areas covered by stations. They extended the scope of audience research beyond the five-cent call zone.

**1943** CBS Radio Spot Sales began its series of annual diary studies which provided qualitative data never before available in detail on a station's listeners, including audience composition, audience flow, audience turnover, etc.

**1947** The CBS stations in New York, Boston, Los Angeles had their pro-

grams studied on location on a second-by-second reaction basis through use of the Stanton-Lazarsfeld Program Analyzer. (Washington and Chicago station shows were studied in New York via disks.) Applying information gained from program analysis studies, the CBS Radio Spot Sales stations pioneered in mood and block programming and tailoring of shows to meet the specific needs of sponsors. Stations whose programs were not analyzed received the benefit of the facts uncovered through periodic reports.

Among other notable milestones in research which the network made available to help sell CBS Radio Spot Sales stations was a study correlating listening and buying. Taking place in Columbus and Boston in 1941, it showed that sales were much higher to a sponsor's product among regular, frequent, or occasional listeners than among non-listeners.

**The 1948 FCC hearing** CBS Radio Spot Sales ran smack into one of the bitterest intra-industry controversies of all time when it expanded its representation to various selected CBS affiliates in 1947. The reaction against this move served to do two things:

1. For the first time in the history of the business non-network reps—who had preferred always to stay clear of any collective problem discussions—rallied together to fight in a common cause.

2. Also for the first time in the history of the business the FCC in 1948 hauled a network before it to defend the operations of a sales adjunct. Howard S. Meighan, CBS vice president, who was chiefly responsible for the expansion, was chief witness for CBS.

The "monopoly" hearing—focussed on CBS Radio Spot Sales' expansion stratagem—turned out to be one of the longest FCC hearings held up until then.

CBS Radio Spot Sales did little more expansion in the way of adding stations to its list, but out of the controversy there came certain expansions of service between other reps and their stations for which the CBS subsidiary could take credit. Reps went in more for research, the selling of programs—in addition to just time—more frequent on-the-road contacts with their stations and an altogether closer relationship which has since paid off in rich dividends.

**Stations today** The following stations and regional networks are today represented by CBS Radio Spot Sales: WCBS, New York; WBBM, Chicago; KNX, Los Angeles; WCAU, Philadelphia; WEI, Boston; KMOX, St. Louis; WCCO, Minneapolis-St. Paul; KCBS, San Francisco; WBT, Charlotte; WRVA, Richmond; WTOP, Washington; KSL, Salt Lake City; WAPI, Birmingham; Columbia Pacific Radio Network; Bonneville Radio Network.

**Executives** There are 31 employees in the organization today. Names and titles of executives follow: Heading up the operations, General Sales Manager, Wendell B. Campbell; Western Sales Manager, Gordon Hayes; Eastern Sales Manager, Henry R. Flynn; Manager Sales Development, H. A. Carlborg; Manager Sales Promotion, Guy Cunningham; Manager Research, Richard F. Hess; Manager San Francisco Office, Hugh Stump; Manager Los Angeles Office, Ed Larkin; Manager Detroit

*In Boston*

**BOB CLAYTON'S  
"Boston Ballroom"  
is the town's top  
"DJ" Program**

OWNED AND OPERATED BY THE BOSTON HERALD-TRAVELER CORP.

*on*

**WHDH**  
50,000 WATTS

*John Blair & Co.*

# SELL CANADA THRU CALDWELL!

*Offering a complete distributing service  
for your Radio and TV Productions*

**—Active Salesmanship  
—Full Scale Promotion**

*Our countries speak the same language . . . but there are conditions and methods peculiar to both. Your productions are best presented to advertisers and broadcasters in a manner readily accepted and endorsed in Canada. It's a specialized assignment needing specialized, on-the-spot handling.*

*It pays to Call Caldwell for North of the Border selling!*

*We are Canadian sales representatives for U. S. program producers. We ensure Coast to Coast Coverage thru our nation-wide chain of reps and offices.*

---

**CONTACT CANADA'S FASTEST-GROWING PROGRAMMING  
SERVICE . . . TODAY!**

S.W.

*Caldwell*  
LTD.

Head Offices—150 Simcoe St. • Sales Offices—Penthouse, Victory  
Bldg. • Commercial Studios—447 Jarvis St. (across from CBC-TV)

**TORONTO**

*"It's easy to do business with Caldwell!"*

Office, Ralph Patt; Manager Memphis  
Office, H. H. Holtshouser; Manager  
Contract Department, Grayce Mac-  
Donald.

**Alumni** Many CBS station and net-  
work executives have come out of CBS  
Radio Spot Sales. The list of 23 alumni  
which follows includes five CBS, CBS  
Radio, or CBS TV vice presidents:

Howard S. Meighan, Vice President,  
CBS, Inc.; J. L. Van Volkenburg, Vice  
President, CBS and President, CBS TV;  
J. Kelly Smith, Administrative Vice  
President, CBS Radio; Carl J. Burk-  
land, Director, Station Administration,  
CBS Radio; Arthur Hull Hayes, Vice  
President in Charge of CBS San Fran-  
cisco office; Merle S. Jones, Vice Presi-  
dent in charge of Stations and General  
Service, CBS TV; Thomas H. Dawson,  
General Sales Manager, CBS TV Spot  
Sales; A. E. Joscelyn, Director of Op-  
erations, CBS Hollywood; W. Eldon  
Hazard, Sales Manager, CBS Radio;  
William Hylan, Eastern Sales Manager,  
CBS TV; Ernie Shomo, Western Sales  
Manager of CBS Network Sales and  
Assistant General Manager of WBBM;  
Roger K. Huston, Assistant Western  
Sales Manager, CBS Radio Network;  
Kingsley F. Horton, Pacific Sales Man-  
ager, Radio and TV Network Sales;  
William D. Shaw, General Manager,  
KNX-CPN; Harvey Struthers, General  
Manager, WEEI; Edwin W. Buekalew,  
General Sales Manager, KNX-CPN; C.  
Gilman Johnston, Sales Manager,  
WBBM; George Dunham, General  
Sales Manager, WCBS-TV; Emmett J.  
Heerdt Jr., General Sales Manager,  
WEEI; Ole G. Morby, Manager West-  
ern Division, Station Relations, Radio  
and TV; Fred J. Mahlstedt, Director  
of Operations, CBS TV Film Sales;  
Wilbur S. Edwards, General Manager,  
CBS TV Film Sales; George L. Mos-  
kovics, Manager TV Development,  
CBS, Hollywood.



• INTERNATIONAL REPORT TO SPONSORS • • • INTERNATIONAL REPORT TO SPONSORS • • • INTERI

**South African  
expert lists 7  
tips on using  
foreign radio**

Seven tips to sponsors on using international (across-the-border) radio from Col. Richard L. Meyer of Davenport & Meyer, Johannesburg, commercial managers of Lourenco Marques Radio: (1) Check your coverage where possible. (2) Avoid stations which broadcast in several languages daily; they can't build listening loyalty. (3) Make sure you pay established rates. (4) Right time slot is more important than program. (5) Adapt program style to listening habits of country. (6) Have commercial copy prepared locally if experts are available. (7) Use live commercials where possible. (Full SPONSOR foreign radio report forthcoming.)

-IRS-

**9 Aussie, Fiji  
stations name  
PABC U. S. rep**

Pan American Broadcasting Co., which reps Lourenco Marques, has been appointed U.S. rep for Amalgamated Wireless (non-connected) group of 9 stations, including ZJV of Suva, Fiji, and these 8 in Australia: 2CH, Sydney; 3BO, Bendigo; 4TO, Townsville; 4CA, Cairns; 4WK, Warwick; 2GN, Goulbourn; 2AY, Albury; 2GF, Grafton. Maximum power permitted: 2,000 watts in rural areas, 1,000 watts in metropolitan.

-IRS-

**3,660,000 radio  
homes, 148,647  
TV sets in Canada**

Radio-TV Mfrs. Assn. of Canada reports 338,541 radio sets sold in Canada this year through September, as against 70,209 TV sets. (TV began 6 September. Total radio homes: 3,660,000 (94.4%). Total TV sets: 172,278 to 31 October.

-IRS-

**First Hawaiian  
TV station to  
debut this week**

Adam J. Young Jr. says 50% of Hawaiian business is still handled by export agencies or domestic agencies' foreign departments. So International Report will list occasional radio-TV items. Latest: KGMB, Honolulu (Free & Peters), first U.S. off-shore TV station, scheduled to go on air this week, affiliated with ABC 1 December. (SPONSOR's complete Hawaiian radio report due soon.)

-IRS-

**Mann heads  
Adam Young unit**

Stephen A. (Steve) Mann is general manager of newly founded international division of Adam J. Young Jr. Came to firm July 1951.

-IRS-

**Canada pressured  
to lift ban on  
private TV**

Pressure to have Canadian Govt. lift ban on private TV stations increasing. In recent weeks Liberal Advisory Council, Canadian Assn. of Broadcasters and Assn. of Canadian Advertisers have sent separate appeals to Ottawa. Strongest argument: Private TV is cheaper.

-IRS-

**Camay, Camels  
report sell-out  
in Liberia**

Camay and Camels recently cancelled time over ELBC, Monrovia, Liberia's only commercial station, because air plugs sold out stocks before fresh supply arrived from U.S. Other ELBC sponsors: Pan American Airways, Air France, Sears Roebuck, Rheingold Beer, Shaeffer Pens, evangelist Billy Graham. Pan American Broadcasting is rep.

-IRS-

**Mexico bans  
exotic dancers**

Mexican Govt. first banned exotic dancers on TV, then closed night-club for permitting male and female wrestling, in clean-up drive.

# SPONSOR SPEAKS



The upstairs radio

Not so long ago an ad agency research executive was surprised on lifting his phone receiver to find he was being surveyed by a rating service. "What station are you listening to now?" asked a pleasant voice. The research man answered, "None."

But a few minutes later he discovered that upstairs in the bedroom his wife had been tuned in to a show.

This incident brought home sharply to the researcher the difficulty of measuring *all* the radio listening that takes place in a home.

SPONSOR, too, has been impressed for some time with the difficulty of making sure that radio listening done in children's rooms, upstairs bed-

rooms, dens, and even in the bathtub is duly reflected in ratings. And, since research studies show that more and more radio listening takes place outside the living room, such measurement becomes increasingly important if advertisers, stations, and networks are to be sure of obtaining a full and accurate count of radio listening.

For example, by the end of 1952 there will be about five million clock radios in use. Studies reported to SPONSOR by Telechron, which turns out the timing device for most clock radios, indicate that virtually all clock radios are used every day by their owners. The ownership of clock radios, which are mainly used in bedrooms, is growing rapidly. But are the rating services growing along with distribution of sets around the home? Are they adding to their techniques for measuring this listening?

The problem, as SPONSOR sees it, is largely one of money. It patently would entail a much bigger expenditure to conduct a full measurement than the partial measurements now in existence cost. We wonder whether it would not be in the interests of the radio industry as well as sponsors for the rating services to examine the costs of full measurement and present some new proposals to the buyers of rating services.

One hope for the future may be the fact that multiple-set measurement will

come within the ken of the American Research Foundation's current four-group study of radio and television ratings. Out of the probing might come suggestions for a pattern to encompass methods for measuring multiple sets in the home.

Another step forward may come about the time you read this. The A. C. Nielsen Co. was compiling, at SPONSOR's presstime, figures from its Nielsen Coverage Study which will provide a breakdown of the number of multiple-set homes in the U. S. Nielsen feels that with these figures in hand it will have, for the first time, an accurate basis for analyzing the multiple-set measurement problem. The NCS sample included 100,000 homes.

## Re bigots and newscasting

John Crosby, in one of his recent columns for the *N. Y. Tribune*, disclosed that pressure groups were beginning to work their havoc on straight news programs. They were objecting to air reporters giving the other side of the news.

It might be a good idea for an organization like the NARTB to do some probing of its own to find out whether its own score coincides with Crosby's.

If it does, Harold Fellows could do the industry a big service by making it his major theme when playing the chicken-and-ice-cream circuit.

## Applause

### Straight talk from an adman

Paul Provandic of the Hoag & Provandie agency spoke recently before an NARTB gathering in Boston. Because of their crisp candor, some of his remarks merit reflection.

Provandic recounted how his agency had run a campaign of 12,500 announcements on 79 radio stations within five weeks for a client who had just switched from TV, and how the saturation idea built up into an extraordinary sales count for the advertiser's dealers. Then he told of some of the practices he encountered from competitive stations and what he thought of their behavior:

"After the campaign was set, we got phone calls from all over the coun-

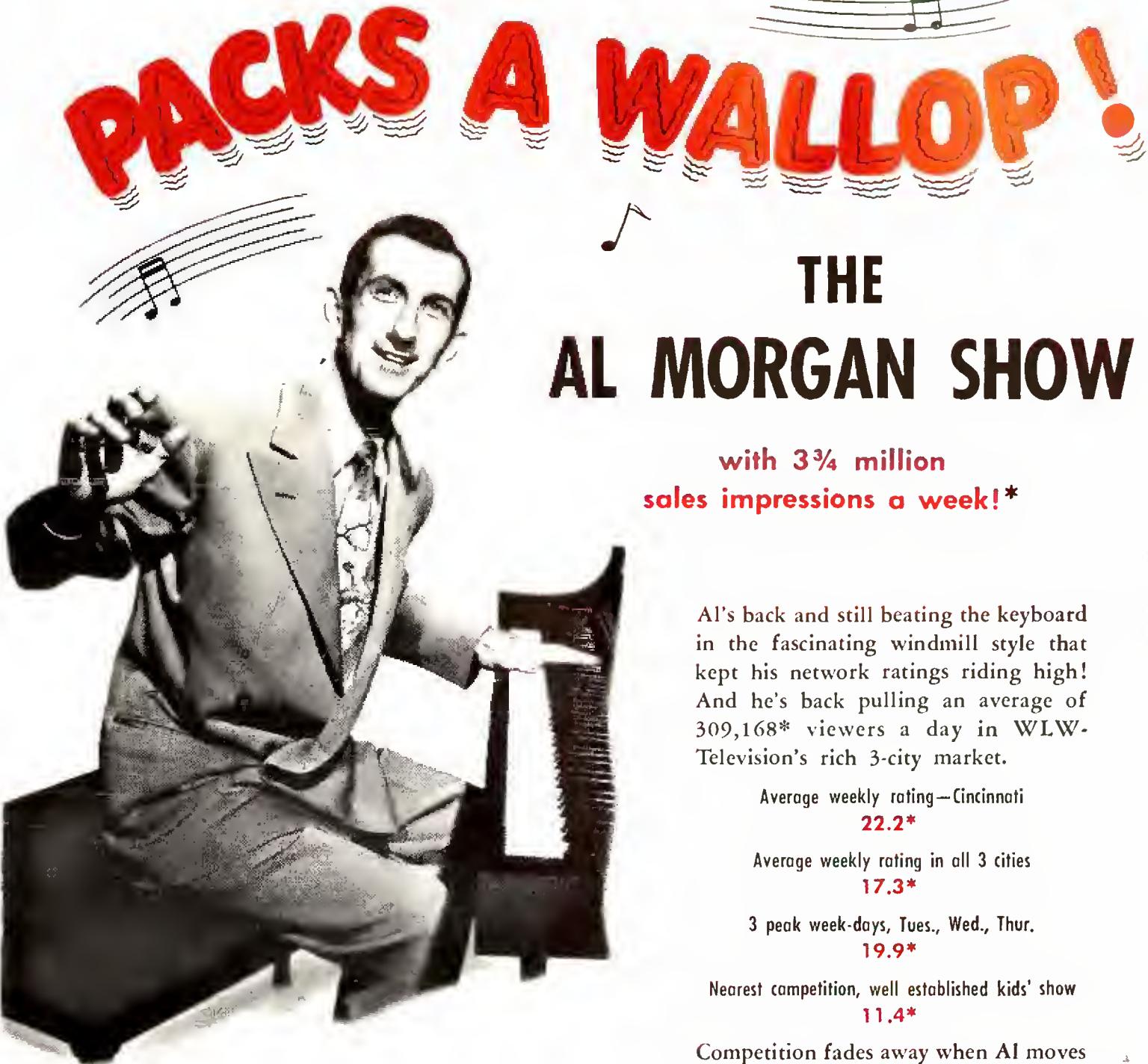
try from stations. Some would say, 'You're not paying \$7.50 a spot on another station when we can give it to you for \$4 a spot?' Other stations tracked down local salesmen for our client and told them, 'We've got a special rate for you, so why pay more on another station?'

"We don't like undercover deals. Naturally, we want value for our clients and we want to pay a legitimate amount for the time we get. But let me tell you what happened in this case. The budget was approved at national rates. However, when we set out to buy, the offers of deals started rolling in. The net result was this: Only 21 out of the 79 stations used ended up getting national rates, and 58 stations deprived themselves of \$24,000

in revenue over the five-week period.

"We are aware of the faults in the agency business too, but we, in our agency, are strong for hewing to the straight line.

"You shouldn't sell radio short, but what happens is that station people are constantly coming into our office doing that very thing. The impressions they seem to convey is: 'If you clients have extra money and don't care particularly for concrete results, why don't you give us the appropriation for radio?' We know that if agencies do their job right, radio sells merchandise. What I'd like to see is some standardization of rates in radio. It would benefit us all—stations, agencies, and clients."



THE BEST BUYS  
TO SEE ARE ON

WLW { C  
T  
D

WLW Television

**WLW-T**   **WLW-D**   **WLW-C**

CINCINNATI

DAYTON

COLUMBUS

Sales Offices: CINCINNATI, DAYTON, COLUMBUS, CHICAGO  
NEW YORK, HOLLYWOOD

## THE AL MORGAN SHOW

with 3½ million  
sales impressions a week!\*

Al's back and still beating the keyboard in the fascinating windmill style that kept his network ratings riding high! And he's back pulling an average of 309,168\* viewers a day in WLW—Television's rich 3-city market.

Average weekly rating—Cincinnati  
**22.2\***

Average weekly rating in all 3 cities  
**17.3\***

3 peak week-days, Tues., Wed., Thur.  
**19.9\***

Nearest competition, well established kids' show  
**11.4\***

Competition fades away when Al moves into the spotlight. And there's further proof of the Al Morgan magnetism. Thousands tune in specifically to watch his show, 7:00 P.M., Monday through Friday.

Average sets in use preceding ¼ hour show  
**24.4%\***

Average sets in use during his show  
**34.7%\***



*Let Al Morgan  
sing a Song of  
Sales for you!*

\*ARB (American Research Bureau)  
October, 1952

*Want to Stretch Your Coverage?*



*We Really Pull in Dixieland!*

**WEAS**

(Flagship of Dee  
Rivers' Famous  
Family Four)

**WGTV KWEM WJIV WEAS**

Valdosta, Ga.

West Memphis Ark.  
Memphis, Tenn.

Savannah, Ga.

Atlanta - Decatur, Ga.

5000 WATTS

1000 WATTS

1000 WATTS

10,000 WATTS

CALL YOUR NEAREST  
FORJOE OFFICE OR STARS,  
CANDLER BUILDING  
ATLANTA, GEORGIA